THIRTY-TWO PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Marceau.

EMBRIE CAMPBELL.

THE MATINEE GIRL.

The return of His Majesty, the Horse, to whom we are all kowtowing just now, means also the return of the Girl. People run into town for various afternoons, luncheons, matinees and dinners, but they do not come to town for fair until the show makes it proper to wear new bibs and tuckers.

Then the city puts on its gayest duds and in the shop windows we are reminded that it is a time of rejoicing and waking up all over the place. And a Matinee Boy, whose poetic fancies reach me anonymously from time to time, sends the following lovely verses which he calls:

THE RETURN OF THE GIRL.

She comes from mountain and from shore.
Happy, sun-kissed and smiling;
With boxes, golf sticks, trunks galore,
Glad duds for man's beguiling.
And up and down the avenue,
By hansom and by bubble,
She spins as though for ribbons blue,
And, laughing, looks for trouble!

Something is doing everywhere—
The mirrors of her coming,
Spins in the crisp November air,
Setting our pulses humming.
The clubs get gay—the district boy
Skips like a fay, foot-footed;
A week ago his footsteps coy
Seemed to the pavement rooted!

At last her note! Be still, my heart!
Sherry's at three to-morrow,
And wee and care are things apart;
Fools but such trifles borrow!
No kingdom for a horse we'll give,
But claim allegiance to us;
He only wins the right to live
Because he brings her to us!

An organ ripples in the street
The "Tea Shop Run by Rhoda."
We hum the tune and tap our feet
And sip our Scotch and soda.
Of happiness there is no dearth,
No bird is lighter—freer,
While Angeles remains on earth
And stays in town where we are!

New York is the greatest theatre town on earth. A Horse Show, an election, a football game, only seem to add to the crowds that press up to the different doorways where attractions are offered. There are certain occasions at which people come into town in droves, not to see the show itself, but to see the people who come to see the show.

It is one of the sights and when they have exhausted it and wondered at it, failing to realize that it isn't so much as a Horse Show than as a good excuse for the getting together of the class, then they turn to something they can better understand, the theatre.

At three theatres in town on Saturday afternoon last it was impossible to get in at any price. The matinee has become as potent and powerful a force as the first night, and is far more of an advertisement. The play with the big matinee audience is always the successful play, and which is the cause and which the result is a difficult question to solve.

First nighters are conservative in their judgments, and the critics try to roast everything so conscientiously that criticisms have not begun to mean very much except to those who enjoy reading them.

The New York critics, after a first performance, almost invariably think alike. There is union in strength perhaps, but, while opinions must concur in regard to a great many of the dramatic feasts that are spread for New York theatregoers, it would be interesting if, once in a while, the critics took different points of view. Even the same stupid pun on the name of one of the recent productions was repeated in four different papers, evening and morning. Dramatic criticism is nothing if it is not something a little more than merely intelligent writing.

When it comes to rehashing plays on words over and over again it is rather hard on the long suffering ones who, in the course of events, have to read all the papers.

But when one takes into consideration the time in which these critiques must be turned in ready for printing the wonder is perhaps that what is written is not even more commonplace and reiterative than it is. If impressions might be allowed to cool and simmer down and, above all, if the writers were allowed sufficient time to put down their ideas consecutively and acutely we might get not only amusement, but instruction out of the various columns that now so sweepingly condemn or blatantly praise a production or a star.

Since the school of scholarly criticism has passed away almost in its entirety, we must have a new school that will be something more than journalistic mugging. And the deadly photograph, that really means nothing, and that frequently, in the haste with which it is prepared for publication, resembles nothing so much as a picture that has come by telegraph—how drearily, dismally cheap and hopeless it all seems!

Even on the weeklies, where there is time and to spare to get up dramatic criticism that is worth while, we get the same inane point of view that we have had all the rest of the week—morning, evening, with the same photographic chestnuts.

The newspaper that is first daring enough to abandon the half-tone reproductions, which do not reproduce, and take to line sketches as a substitute, or else altogether give up illustration of this feature, will add a dignity to dramatic criticism that it lacks sadly just now.

Above all, the report of a performance the day after its occurrence and the critique, written a day or even two days later, would give opportunity for opinions as mature or domestic that would be telling many times the quickly written or telephoned words that reach the public next day, garbled and often incoherent.

The return of Edward Harrigan to the stage in one of Clyde Fitch's plays is interesting, for it was in the presentation of contemporaneous phases of local life that this actor first made his success, a success that was never followed up by anyone until Fitch utilized the same idea, representing the other side of society.

But both idealized their subjects, as all artists must do. Harrigan eliminated all but the fun in his Eastside and Thompson Street toughs, and Fitch makes his society folk far more interesting than reality would allow. Both have realized the opportunities of modern New York life and are able to deal with it in their plays in such a manner that it appeals, by its cleverness, to people worn out with sameness and the rut of the drama.

Harrigan's plays dawned at a time when melodrama was at its rankest height, filled with unreal heroines and villains such as never were on land or sea.

Fitch's playful patter of talk and romping matrons and men relieved the strain of the "high-toned" society play, wherein every girl eloped in an opera cloak and every adventurer entered in one.

A party cloak used to cover a multitude of sins in those bad old days. Girls always wanted to be conspicuous when they did things. Nowadays a rain cloak and two veils and a closed cab with the shades down is more in the line of adventure. One need never suspect anyone who travels in an auto in these times.

They are so uncertain and liable to break down or blow up and you have to give someone else's name and explain where you are going, and why you are going there, and so many details that really—well, there are advantages about the horse that are not all shown at the Garden and given blue ribbons for by the judges.

THE MATINEE GIRL.

ADLER IN SCHULDIG.

On Thursday evening a performance of peculiar interest was given by Jacob P. Adler and his Jewish company at the People's Theatre. The play was Schuldig! (Guilty!) The version used was an adaptation and amplification of the German original of Richard Voss, which had been made especially for Mr. Adler by Charles Henry Meltzer and Frank Donaldson. A prologue, which added greatly to the impressiveness of the gloomy drama, had been supplied by Mr. Meltzer. The interesting circumstance attending the presentation was that for the first time the local Jewish stage became a field for exploiting the work of dramatists of standing in the American theatre. The plays ordinarily acted by the Jewish companies are the compositions of Jewish playwrights, of whom there are no less than half a dozen in the Ghetto.

In his original prologue Mr. Meltzer establishes clearly the relation of the characters one to another, and pictures the crime upon which hangs the motive of the play itself, the action of which takes place twenty years later. Thomas Lehr, the hero, appears as a vigorous man of twenty-five. Franz Hasenfer, his friend, is murdered in his rooms by Wilhelm Schmidt. Lehr discovers the body and is bending over it, with blood upon his hands, when Schmidt re-enters. The murderer throws his guilt upon the shoulders of Lehr, and the latter is condemned to life imprisonment. When the play opens, twenty years afterward, Schmidt has become rich and powerful and Lehr has grown to be a tottering, pitiful old man through the hardships of his prison life. The Public Prosecutor, having at length learned the truth, brings Schmidt and Lehr face to face in the office of the Governor of the prison. This is one of the most powerful scenes of the play. Schmidt, in an agony of terror at sight of Lehr, cringes away from the man whom he has wronged, and finally confesses his guilt. Lehr can scarcely comprehend the situation—his mind being dulled by long confinement—and he pleads that his friend may go free and that he may return to his cell. This scene and the subsequent scenes of great dramatic strength in the play have been admirably arranged by the adapters. Guilty! as it stands is a remarkably compact, impressive and powerful melodrama.

The role of Lehr supplied Mr. Adler with the sort of material in which his splendid talents may be seen at their best. In the prologue he was a stalwart, robust, manly fellow of ordinary manner and bearing. The transformation that he accomplished in order to appear the crushed and timid convict was remarkable. It was hard to realize that it was the same player in the two impersonations. Throughout the performance Mr. Adler's work was magnificent. Mrs. Sarah Adler, as Martha Lehr, played with her usual sincerity and attractive manner.

The support given by the company to the co-stars was excellent. Tornberg, as Wilhelm Schmidt, excelled any of his earlier work on the local stage. His impersonation in every particular was worthy of very high praise. Among the others in the company whose portrayals were exceptionally creditable were Simonoff as the Governor of the prison, Conrad as the Public Prosecutor, and Mrs. Manne as Rebecca, an old servant. The other roles were, almost without exception, in capable hands, and the mounting was in good taste.

A LETTER FROM CHINA.

The Mirror last week received the following unique letter:

STORE OF

ZAH SAH MOO. 上海 榮茂昌雜貨公司

SHANGHAI, CHINA.

MERCHANT IN CHINESE CURIOS.

Please print my advertisement in your newspaper. Send me bill and couple newspaper.

.....

I want smart youth sell my Chinese Curios. If he catch much business he earn many cash. If some American stamps send me for postage postage. I send samples free.

[illegible]

This journal circulates in all portions of the world, and is pleased to print the foregoing as a token of that fact.

THE BOUTON BENEFIT.

The benefit performance given last Friday afternoon at Mrs. Osborn's Playhouse in aid of Mabel Bouton, who is dying of consumption in the Metropolitan Hospital, was a successful success. The audience, that completely filled the playhouse, was largely composed of theatrical people, and the receipts were in the neighborhood of $1,500.

GOSSIP OF THE TOWN.

Photo by Rockwood, N. Y.

Theodore Marston, whose likeness appears above, has been engaged by Jacob Litt to play Jack Drumbaugh from Montana in The Suburban. Mr. Marston was leading comedian with Mary Mannering in Janice Meredith last season, and received much praise for his excellent portrayal of Philemon Hawkins. He recently scored another success as Rockingham in the Paul M. Potter version of Under Two Flags.

Mrs. David Trattel, wife of Manager Trattel of Lord Strathmore, and her son will join her husband in a few weeks in the South, where his company is now playing.

Carolyn Lee, who was engaged by Broadhurst and Currie for The Man from Mexico company, has been obliged to relinquish her engagement because of illness. She is now on the road to recovery.

Maude Roosevelt, the actress, is the author of a story, entitled "The Price of Fame," which appears in the December number of Lippincott's Magazine.

Ida Bentley Judd will give Mark Twain's "Following the Equator" at Carnegie Lyceum on Friday evening.

Ada Carter last week lost her suit against the Metropolitan Street Railway Company for $20,000 damages, she having alleged that an ankle had been broken in a street car accident in this city. The defense contended that Miss Carter had stepped backward in alighting from a car, and the court upheld the contention.

Will C. Millard and Millie Bell, of At the Point of the Sword, were married at Gouverneur, N. Y., on Nov. 12.

Richard Makin, with James K. Hackett, and Beulah Sanders, non-professional, were married recently at Binghamton, N. Y.

Frank Merritt closed with A Runaway Match on Nov. 16.

Pupils of the Ludlam School of Dramatic Art, in Philadelphia, appeared in a public performance at Institute Hall, in that city, on last Thursday evening. The programme consisted of three one-act comedies—His Lordship, the Burglar, Hearts, and A Quiet Family—and in all of them the young players evidenced careful training. The school is about to take up a new line of work in dramatic instruction by establishing a class for children between the ages of six and fourteen years.

Harry Lacy, the actor and playwright, was taken to Bellevue Hospital last Thursday evening, suffering from temporary aberration of mind.

Henry W. Savage and George Ade will arrive here from Europe on the Majestic, which is due on Nov. 19. Rehearsals for Mr. Ade's new comic opera, Peggy from Paris, will be started by Mr. Savage about Dec. 1.

The first production of the dramatization of Mary Johnston's novel Audrey will be given at Richmond, Va., Nov. 17. The company will go from there to Newport News and Norfolk before opening in New York at the Madison Square Theatre. In the cast are Eleanor Robson, James E. Wilson, Selene Johnson, Frederick Perry, Ada Dwyer, Annie Caverly, Gertrude Gheen, George Woodward, Laureen Ross, Frank Lamb, and Forrest Robinson.

Howard Happer, manager of the Old Farmer Hopkins company, reports closing at St. Louis, Mo., Nov. 9. Mr. Happer reports one of the best financial seasons in the history of the company.

J. H. Stoddart in The Bonnie Brier Bush has made a great success on the Pacific Coast. The veteran actor has been overwhelmed with compliments from the press in every city that he has visited this season.

Kirke La Shelle has decided to produce the dramatization of Henry M. Blossom's novel, "Checkers," not later than next February. The production will engage the services of nearly two hundred persons.

Matt Nasher, who has been ahead For Her Children's Sake, is again back at his original post of pilot with The Fatal Wedding (No. 1). Mr. Nasher states that the business done by all attractions controlled by the firm of Sullivan, Harris and Woods has been phenomenal.

Madame Nellie Melba recently made an unfortunate mistake, it appears, in appealing to the wealthy people of Europe and America to aid the sufferers from drought in her native land, Australia. The Chamber of Commerce of Melbourne, at a meeting on Nov. 3 passed a resolution to the effect that, although the kindly intent of the singer was appreciated by Australians they resented her action in soliciting outside aid.

Mr. and Mrs. W. J. Tucker (Hilda La Porte) have purchased a beautiful home in Dorchester, Mass., from Colonel Henry W. Savage, and have taken up their permanent residence there.

Al. Dolson, manager of Spotless Town, writes that Gus Hill has engaged Gus Rohlke to put on new musical numbers and ensembles in that production, and that several important engagements have recently been made, including Cooney and McFarland, the Three Sisters Keley, and the Electric Trio. Business has been big in the West, and the press reviews have praised both production and company as one of the best that Manager Hill has sent on tour.

It is announced that The Wizard of Oz will be presented at the new Majestic Theatre early in January.

Herbert Horton Patten has retired from the stage to engage in the manufacture of a couch chair of which he is the inventor.

Agnes Rose Lane has secured a new play which is said to be unique in subject. Miss Lane will star in the play after the holidays.

It is said that McKee Rankin and H. B. Leavitt are in trouble with each other. Mr. Leavitt has brought action against Mr. Rankin for $10,000 which he alleges Mr. Rankin agreed to furnish to send a minstrel company to South Africa and Australia. Mr. Leavitt says that according to the agreement he was to furnish $5,000 to the enterprise, and which he claims to have done.

George A. Henderson and Elizabeth Heyer, of Ft. Lauderdale, were married on Nov. 13 at Springfield, Ohio.

John J. Nolan has written a play entitled The Great Coal Strike; or, A Romance of the Mines.

Minnie Mada Hurst, of A Chinese Honeymoon, gave a successful song recital at the Waldorf-Astoria on Nov. 12.

Bobbie Lisle and Lotta Faust were married in this city on Nov. 6.

Bruno Boden, a young violinist, under treatment at the asylum for the insane at Poughkeepsie, N. Y., was taken to hear a concert by the Boston Symphony Orchestra last week, and promptly escaped from his watchful attendants. Subsequently he was recaptured and returned to the institution.

Manager John Stiles, of Park Theatre, Manchester, N. H., an independent theatre, was in town last week for a few days.

Beth Cahill Halsey resigned from Hunting for Hawkins (Western) at Vancouver, B. C., on Nov. 15, and has rejoined Caught in the Web, in which he was successful last season.

John H. Havlin and William Garen have acquired the rights to The Stain of Guilt, a new drama by Walter Matthews, and are making arrangements to give an elaborate production toward the close of the season. One of the earliest engagements made was that of a St. Louis young woman, known on the stage as Ray Acton and in home life as Rachel Epstein, daughter of Samuel Epstein, a wealthy liquor merchant.

The Agnes Herndon Stock company, under management of Jay L. Packard, opened this season in Quebec, Canada, Oct. 20, and owing to the hit the company made was compelled to stay there four weeks. Supporting Miss Herndon are Paul Machetti, William Gillow, Albert A. Andrus, Leon F. Rice, James Burrell, Elizabeth Pitmond, Annie Silver, Brachett and Girard, and Baby Florence Emeray.

Harry F. Jordan, recently agent for Anna Eva Fay, is severely ill at his home at Chelsea, Mass.

Harry Bulkley has closed with Slide Trachel, to join J. D. Flynn's forces as business-manager.

Glen Miller, who has been the dramatic editor of the Salt Lake City Tribune for thirteen years, resigned his position last week to enter the field of magazine writing.

Jos Thayer, for the past twelve weeks stage-manager of Down by the Sea, closed Nov. 8 at Nevada, Mo.

The fourth act of Edward T. Potter's new opera, Xitria, was presented by local talent at the author's cottage in Newport, R. I., on Nov. 8.

Members of two companies of the Fifth New Jersey Infantry are arranging to hold a "Society Circus" in the armory at Orange, N. J., shortly.

Percy Kingsley, who is playing the title-role in Tracy, the Outlaw, was presented with a life size portrait of himself after a performance of the melodrama at Utica, N. Y., last week.

It is said that Lincoln J. Carter has threatened to bring action against Frank McKee for a share in the profits of The Ninety and Nine. Mr. Carter, it is said, claims that Mr. McKee is infringing upon his rights by using the locomotive in the play.

Le Cadre, a play in three acts by M. Pierre Wolff, was produced at the Théâtre de L'Athenée, Paris, on Oct. 7.

Ellie Elsler found a portrait of herself painted some years ago, in Richmond, Ind., recently, which she purchased for the sum of $1,000, it is said.

Harry L. Baker, who has filled the position as secretary to Fred J. Wildman, has resigned and will be connected with one of the New York theatres in the near future. Harry Sheldon, who was succeeded in the position two years ago by Mr. Baker, will resume his old position as secretary to Mr. Wildman in the Wildman Theatrical Agency in Chicago.

Frank McKee has purchased a new comedy, Skipper and Co., Wall Street, by H. J. W. Dam, and has engaged Macklyn Arbuckle for the chief role. The piece probably will have a Broadway production later in the season.

David Belasco has secured for Mrs. Leslie Carter a new play, as yet unnamed, by Eugene Morand, Marcel Schwab, and Vance Thompson, and it may be produced next season. M. Morand is the author of Bernhardt's Izeyl.

Italian citizens presented to Signora Duse last week a gold medallion bearing an engraving of herself as Cleopatra, the work of Giuseppi Fiacarin.

Rusco and Holland will star Marie Heath next season in the comedy-drama, The Orphan Boy, by Carrie Ashley-Clarke.

Ella Sothern has resigned from the Alice of Old Vincennes company, closing on Nov. 22.

Charles R. Pool, treasurer of One Night in June, who has been acting in the capacity of manager for six weeks on account of the retirement of the former manager, will again devote his attention to the office of treasurer, J. H. Henry assuming the management.

Ed H. Lester reports that The Road to Ruin continues to do a very big business. Terry McGovern was an added feature for two weeks in Chicago. The company will return East in December.

William V. Mong's comedy-drama, A Lamb Among Tigers, will be produced soon under Mr. Mong's direction by a company supporting George B. Howard and Flora Dorset.

Ed R. Daley is now in advance of Mickey Finn, featuring Perry and Burns, under management of Charles F. Edwards. Mr. Daley joined the company at Corning, N. Y., Sept. 27.

The Athletic Committee of Yale University bought two hundred seats for Saturday evening's performance of A Chinese Honeymoon at the Casino, in order that their football eleven and its admirers might expend such enthusiasm as might be left after the afternoon's game with Princeton.

The Irishmen of Waterbury, Conn., have, it is said, decided to combine in an effort to prevent the caricaturing of their countrymen on the local stage. Two Irish comedians who recently appeared in a Waterbury playhouse were hissed so vigorously that they were obliged to seek refuge in the wings.

The second matinee this season of the students of the American Academy of Dramatic Arts will take place at the Empire Theatre on Nov. 30. A new Japanese monologue, entitled Cherry Blossoms, by Van Tassel Sutphen, will be given, and the old comedy, The Serious Family, will be revived.

Maude Allen and Charlotte Groves, of the Sultan of Sulu company, have written a comic opera called The Duke d'Or, which, it is said, is likely to be produced by Henry W. Savage.

Several important changes were made in The Silver Slipper last week that considerably increased the strength and beauty of the piece. The Venus scene, formerly the second in the play, is now used as a prologue. A new song by Arthur Weld, entitled "The Love Star," was introduced, being sung by Mackenzie Gordon.

J. W. Gillingwater has arranged with Manager George R. White for the temporary release of W. F. McLain to go in advance of Hunting for Hawkins. Mr. Gillingwater will remain back with the company. Mr. McLain will return later to attend to the business interests of Manager White's new production, Sergeant Kitty.

C. Eddie Morton has closed with the Marie Fountain company and has joined The Beggar Prince (No. 1).

IN OTHER CITIES.

SAN FRANCISCO.

Attendance at the theatres 27-1 has not been equal to the siderings, as the general public has been much taken up with the election.

At the California The Liberty Belles continued its engagement here during its second week and closed to a fine audience 1. The dormitory scene held its own until the close, but Manager Rosenberg has been relieved by Mrs. H. N. Cook, and on Monday even into court to mend her contentions and to disprove her assertions that the act had been taken bodily from her play, In the Shadow of the Sphinx. Joseph Arthur's Lost River opened 2 to large audiences, and has drawn well. There is a lot of fine and extensive scenery and the stagings are elaborate. What the co. lacks in quality it makes up in quantity. The Hobo Quartette, horses, and bicycles add much to the realism of the general effect. Next production, James A. Herne's Hearts of Oak 9. The Irish Pawnbrokers, by Mark Trumbull, 16.

The Alcazar presented The Way to Win a Woman Oct. 27-1 to good business. The play is somewhat inconclusive, but it gave satisfaction. The finer is the British than to the guitar. It was strongly cast, and the co. was strengthened by Charles J. Ellis, who was specially engaged from the Orpheum Comedy Co. for this production. Howard Hillyard played the part of Harry Hastwell to A Lovefol manner, and was especially strong in the quiet scenes. Miss Bantle had a very sympathetic part in Madge Carruthers, but did all that was possible with it. William Lamb, as Archie Philbrick, and Dan Wolfolk, as Rudd Bluffick, lent brightness to the atmosphere of the play and added materially to the success of the production. Juliet Crosby, as Pamela, had little to do, but do it well, that little was well done. The others who contributed to the completeness of the performance were George Osborne, Albert Morrison, Frank Bacon, Clifford Dunning, Marie Howe, and Herbert Carton. The staging was under the supervision of Charles Francis Bryant and up to the usual standard of excellence. Because the Loved Him So 2-8 proved to be one of the most complete and clever productions seen in town for many a day. Frank Bacon, as John Weatherby, carried the weight of play and made a decided hit. He was well seconded by Marie Howe, as Mrs. Weatherby. The new juvenile, William Lamb, as the son, was excellent. He was greeted with applause and applause on every appearance. The others who had leading parts were C. A. Millward, Seymour Bantle, Juliet Crosby, and Margaret Marshall. A Stranger in a Strange Land 10-15.

The School for Scandal was charmingly presented at the Grand by Marie Wainwright and the regular stock co., to enthusiastic but not large audience 27-1. The light showed to advantage as Lady Teazle. Harold Hagall was happily cast as Charles Surface, and played the role in a dashing manner. Marden Kirkland made the role Joseph as despicable as intended, and H. D. Byers was a fair Sir Peter. Lillian Albertson played Maria in a gentle and lovable fashion, and was becomingly gowned. The other principals in the cast were Fred J. Butler, Gilbert Gardner, Charles Stewart, Charles Peyton, W. L. Greenleaf, Malcom Carson, Herbert Pareja, G. A. Byers, Ella Scrivener, and Blanche Stoddard. Marie Wainwright in Daughters of Eve only drew light houses at the Grand 2-9. This was not the fault of the star nor of exquisite artistic, nor the fault of the scenic artist, but rather in the selection of the play. The final parts of Rose Wycherly and Rhoda Delaney give Miss Wainwright considerable opportunity for varied emotions, and she was at her best when occasion required. She would do well to drop the play from her repertoire. The other leading roles were sustained by Lillian Albertson, Antoinette Walker, Blanche Stoddard, Herschel Mayall, H. D. Byers, Gilbert Gardner, F. J. Butler, and Hardee Kirkland. At Dewey Again 10-15.

Weber-Fields' grill runs on in its undisputed sway, drawing crowds that pack the theatre and who go again and again to see the comicalities of Barney Bernard, Harry Hermann, C. W. Kolb, the sprightly dancing of Pinnate Hope and Gertie Emerson, and the clever acting and singing of Maud Amber, Winfield Blake and Olive Evans. Max M. Dill, who had a broken foot, will make his entree 9 in Richard A. travesty on "Way Down East, called "Way Up East, in which the following ensembers participated, was put on 2-9: Harry Hermann, Max M. Dill, Winfield Blake, C. W. Kolb, Barney Bernard, and Olive Evans and the entire chorus. It was cleverly enacted and has proven a great laugh producer. Kolb introduced a song "All Round Round With a Wooden String," with good effect.

The fourteenth week of the grand opera season was devoted to Linda di Chamounix, with Ponil, Russo, Dado, Cullamarini, De Spada, Aqua Fillaca, Cortesi, and Padova, that alternated with La Boheme, in which appeared Agostini, Zani, Dani, Montanari, Gallia, D'Albore, Dado, Cortesi, and Mario Valdi. Both operas have been cast and performances excellent. Carmen will be the bill 3 and 4. The Tivoli 4 produced for the first time here Puccini's tragic opera, Tosca, founded on play of same name. It was the most ambitious opera yet attempted at this theatre and the most successful. Handsomely staged, gorgeously costumed and excellently sung and acted. Padova, who created the role of Scarpia in Italy, was great, and he was finely assisted by Montanari as Tosca and Agostini as Mario. Paul Steindorff, the leader, won new laurels. Houses very large. Carmen was the alternate. Tosca again this week, with Martha for alternate. The final week of Italian opera season begins 16.

King Dodo finished out the second week at the Columbia Oct. 27-1, running to fine houses every night. It was smart, lively and up to date, well cast, well done and altogether one of the best attractions that has been here for many a day. Florodora has made a great hit 2-9, and played to S. R. O. nightly. Cast is somewhat changed since it was last here, but without detriment to the general presentation. The co. is very large, and the stage settings are fine. It will run until further notice.

The Central offered The Great Metropolis 27-2, and was well staged and capitally enacted. Business was good. Lauders Stevens in War on Women has caught the popular verdict of approval at the Central, and nightly fills the large theatre with a delighted audience. The opening night, 3, he was recalled an endless number of times, and compelled to make two speeches, an unusual honor indeed. Next play, King of Detectives.

Work on the new Theatre Republic is progressing rapidly, and everything will be in readiness for the opening 24.

The auctions for the Harrington Reynolds co. is already here, and is comprised of Harry Corson Clarke, H. H. Dudfield, Frederick de Long, Blanche Douglass, Fiske McAllister, and Julia Walcott. A. D. MacDonald will be the manager of the co.

At the Orpheum 14 matinee will be one of the greatest bills ever offered here for the monster benefit of the Charity Fund of the Associated Theatrical Managers of San Francisco. It will begin at 10 o'clock and will run until 6—if all the artists who have volunteered take part.

The Tivoli Opera co. and W. H. Leahy are made defendants in a suit for $33,600 brought by Richard A. Lacehead, the dramatic and musical critic. It appears that two of the Italian vocalists, Tina de Spada and Linda Montanari, belonging to the Tivoli Operatic co., some time since assaulted Mr. Lacehead in the foyer of the Opera House, because he had written to Italy that they sang like dogs bark, and this kicked up such a rumpus that Mr. Lacehead was denied admission to the theatre. In his suit he claims $10,000 damages because Mr. Leahy and his servants ejected him by force, and he makes a further claim of $23,600 because the management refused to allow him to enter the theatre, although he bought nine tickets of admission at different times.

E. A. Fischer, who has been out with his Fiddle-Dee-Dee road co., has returned to town, and is at his post once more. He has met with great success, and crowded houses have been the rule in every city visited.

Harrington Reynolds has gone to New York to engage members for his co., and also to secure new plays.

The first of the series of three symphony concerts under the leadership of Frederick Zech, Jr., took place at this theatre at matinee 29, and was attended by the elite of the social and musical world. It was a great success. Next concert 12.

Following the football 8 the California College had engaged Fischer's Theatre for the evening, and gave a burlesque, entitled Dorados, cast by college students and assisted by Fiscale Hope, Gertie Emerson, Dante and assisted by Fiscale Hope, Gertie Emerson, Dante and Claudia Rogers, of the Fischer co. It was a and Claudia Rogers, of the Fischer co. It was a smart affair. Harry James arranged and selected the music, and George Lask managed the stage. Whirlpools, by the regular co., closed the performance. The boys exceed everything, and finally called on Miss Amber for her song. "Rose of Killarney," which made one of the great hits of the evening. The house was packed, and two thousand were turned away, Same night, the Stanford men held sway at the Columbia, where Florodora is being sung.

FRED N. GILMORE.

KANSAS CITY.

The Willis Wood Theatre was packed to the doors four times 10-12, to witness the performance of E. H. Sothern in If I Were King. His appearance was easily the most conspicuous event theatrically of the present season, and the people who made up the audiences were the most fashionable and discriminating in the city. Both public and press stamped their approval on play and players, and it was to be regretted that the engagement was so limited. The play was beautifully mounted and costumed, the play's own garden scene being especially beautiful. Mr. Sothern left neither to be desired in his interpretation of the role of the vagabond poet, Francois Villon, his artistic work standing him several curtain calls after each act. George W. Wilson, as King Louis, scored a triumph; nothing has the local stage seen a more artistic portrayal. Margaret Dessoir made a beautiful Katherine, and while she failed to reach the highest point on one or two occasions, her work as a whole was excellent. Henrietta De Hamel was well played by Josephine Hanson, her death scene being powerfully effective. Thibault D'Anneny was well played by William Morris, Walter C. Hatter made much of the limited role of Rene De Montigny, and Reginald Pendleton did well as Guy Tabarie. Henry J. Carvill, Stephen Wright, Everett Caldwell, and Percy L. Hart also deserve mention. Their robust parts accordingly well cared for, and the supernumeraries were well drilled. Gertrude Judge, of the Home Marines 17-19. Rose Eytinge in The Victory Bayne 20-22. Way Down East 23-29.

Ward and Vokes made their annual appearance at the Grand 2-12, presenting what they call a "second edition" of The Head Waiters. They were greeted by S. R. O. audiences throughout the week, the performances being thoroughly well pleased with the entertainment offered. The general theme of the farce is the same as on former visits, with new scenes and a few new ideas incorporated with the old ones. Ward and Vokes are, of course, the principal part of the attraction, and with Margaret Daly Vokes form a very amusing trio. Lucy Daly is very much in evidence, too much so in fact, for while she is an excellent dancer, she is far from being a good singer. Allan Curtis, as the Jew, is good, but hardly up to the mark set by George Sidney. Joe Kelly, as the colored head waiter, was very amusing. Walter Perrett, Lade Powers, Dan Coleman, and Fred Whitehall were well received in their respective vocal numbers. The Tuxedo Ladies' Band and the chorus were pleasing features. Some stunning costumes were worn by the ladies. Primrose and Dockstader 16-22. In Old Kentucky 23-29.

Lash, the Pugilist, was the Woodward Stock co.'s bill at the Auditorium 2-16, with Rita Proctor Otis in the title-role. The notice that the stock co. would be discontinued Nov. 22 has thrown a damper on the members of the co., and the support furnished Miss Otis was not all it should have been. Her interpretation of the role of Leah was an excellent one, and she was warmly received. Alexander Kearney as Nathan, did exceptionally well. And Helen Ware as Madeleine and Reid Jackson as Mother Groschen are also deserving of much praise. Jane Kennark, formerly leading woman of the stock co., will appear as the stock star in Augustin Daly's play, The Last Word, for the week of 23.

The Eleventh Hour came to the Gillis 9-15 and played to the usual large audiences. The play is a typical Lincoln J. Carter production, abounding in thrilling scenes. The principal roles were in the hands of Joseph Lawrence, Richardson Cotton, T. J. Cumpertford, Vera Hamilton, and Marie Nelson, all of whom did well. The production was well staged. Down by the Sea 16-22.

The expected has come to pass, for Manager O. D. Woodward has announced that he will close his stock co. 22, and run the Auditorium as a combination house, playing at popular prices. Notices of release were given the entire co., to take effect on that date. Together with this announcement came the news that Hudson and Judah, managers of the Grand, have secured the old Trocadero Theatre in Omaha, that will be practically rebuilt and renamed the Krug. In running the matter up it will be seen that in changing the policy of the Auditorium, Woodward and Burgess are treading heavily on Hudson and Judah's toes, and to offset this the latter pair will build the new theatre in Omaha, where Woodward and Burgess have Boyd's Theatre, that is practically a monopoly, as the only other theatre in the city is the Orpheum, which is chiefly a vaudeville house. H. D. Hyde and J. H. Havlin, of the firm of Hyde and Havlin, were both in town last week, and will be interested with Hudson and Judah in the new theatre in Omaha. Manager Woodward has also arranged with them to do a part of his booking. Another announcement of interest is to the effect that the Century Theatre, that has been dark most of the season, may open soon with a stock co., Wilson Reno and his wife, who is known to the stage as Gertrude Bengeley, are at the head of the scheme, and if successful in getting the house from Woodward and Burgess it will be opened at once.

Manager H. S. Brigham, of the Gillis, states that across the Pacific broke all previous records at his house 2-9. Standing room was at a premium at every performance and the house was completely sold out at several of the performances even before the doors were opened. The Gillis seats nearly 2,600 people, so the management of both play and theatre are to be congratulated on the big week.

Sousa's Band gave two concerts in the Willis Wood Theatre 9, to fair audiences. The band has been heard so many times in Convention Hall at twenty-five and fifty cent prices that few cared to pay a dollar and a dollar and fifty to hear them at the theatre, on account of the Viewer threw the hall was unavailable at this time. The music was all of a high order and the soloists, Estelle Liebling, Grace Jenkins, and Arthur Pryor, were all well received.

Eugene Cowles Concert co. will be heard at the Academy of Music Dec. 8.

The first Symphony Orchestra concert of the season will be held in the Willis Wood Theatre the afternoon of 28. Walter Damrosch is to be the feature. He will give one of his lecture recitals.

D. KREDY CAMPBELL.

PROVIDENCE.

At the Providence Opera House 6-8 Amelia Bingham brought up the best co. of the season and her production of A Modern Magdalen drew very good houses. While the play has some objectionable features it is admitted to be one of great interest, and Miss Bingham and her fine co. gave us a treat. Sharing honors with the star were Wilton Lackaye, Henry E. Dixey, Joseph Holland, Ferdinand Gottschalk, Madge Carr Cook, and Robert Bosworth.

It cannot be said that Hall Caine's The Eternal City, presented by Viola Allen and her co. at the Providence 10-15, made as favorable an impression here as The Christian. Miss Allen was greeted by a large house on the opening night and there were several genuine curtain calls, but aside from these the audience was undemonstrative. From a scenic standpoint the production is worthy of great praise. It is sumptuously staged and costumed, and has entr'acte and incidental music arranged and composed by Mascagni. Miss Allen as Donna Roma gave a finished portrayal and excellent work was done by Edward Morgan as David Rossi, Frederic De Belleville as Baron Bonelli, W. H. Holland as the Pope, and W. E. Bonney as Bruno. Business for the week was large. James O'Neill in The Honor of the Humble 17-22.

Manager Spitz made a wise selection when he booked Brandon Tynan's new play, Robert Emmet, the Days of 1803, for presentation at the Empire 10-15, and his bank account has been growing larger all week. The author appeared in the title-role and play and player received the indorsement of press and public. Mr. Tynan was well suited to the character and was well supported by Angela Russell as Sarah Cullen, Margaret Hayward as Anne Devlin, J. P. Sullivan as Michael Dwyer, Celsi Tynan as Mary Pinnbett, and Francis Powers as William Lacy. The production was admirably staged under the direction of Francis Powers. Superba 17-22.

The Imperial did a large business 10-15 with Quincy Adams Sawyer as the attraction. Notwithstanding the fact that the play has been seen here before the S. R. O. sign was in evidence at several performances. Charles Dickson had the title-role, which he played exceedingly well. Helaine Hadley gave a thoroughly artistic portrayal of a very difficult part, that of Louise Pettengill, a blind girl. She was easy natural and very effective. Sabra De Shon as Mrs. Hepsibah Putnam, Gertrude Angarde as Samantha Green, Robert Kelly as Ezkiel Pettengill, and Corliss Giles as Arthur Hastings were good in their respective parts. Arizona 17-22.

The Great White Diamond proved a very strong attraction at the Park 10-15, where good business was done. The startling features, stirring scenes and thrilling climaxes were well brought out by a good cast. Charles Booth as Richard Thorne made a manly hero and Florence Huntley was captivating as Lois Brace, "the kid." Her graceful acting and good singing won favor. The Limited Mail 17-22.

There were several theatre parties at the Empire during the week to see Brandon Tynan play Robert Emmet. On the evening of 13 a party of 300 members of the Ladies' Auxiliary, Ancient Order of Hibernians attended, wearing badges and regalia. Other parties included members of the Emmet Club. Mr. Tynan received several large floral pieces during the engagement here.

Business-Manager M. J. Murphy, of Brandon Tynan's co., is well known in Providence, he having been a contributor of Irish historical articles to the Providence "Visitor." He has also lectured here under the auspices of various Irish societies.

Hall Caine arrived in town 12 and remained for the balance of the week. His object in coming to Providence was mainly to aid Viola Allen in her untiring efforts to improve the present production of The Eternal City. He reports his health as much improved.

Viola Allen was taken suddenly ill afternoon 12, but before the time for ringing up the curtain on the first act, and the matinee was abandoned. The large audience that had assembled to witness The Eternal City was dismissed and tickets were exchanged or money refunded. Miss Allen, it is said was suffering from an attack of indigestion and throat trouble, which, combined with the great strain she has been under during the past few weeks, nearly prostrated her. She recovered sufficiently to appear at the evening performance and the play was given for the balance of the week without intermission.

The musical people of Providence have every reason to thank Joseph M. Mann for the opportunity of seeing Mascagni. Last week Mr. Mann, through no fault of his, was obliged to Chesterfield a $1,500 house on account of the difficulties Mascagni encountered in Boston, that for the time being barred the co. to Gotham. He couldn't stand this and has spent over a week in Boston bulldog the composer to unleash himself. He was successful and the co. was greeted by a large house at Infantry Hall 13. The concert was a brilliant one and Mascagni and his co. were royally received. Mr. Mann has received an offer from Mascagni to become his manager, but Mr. Mann (who is at the head of the well-known piano firm here) has a good business and has declined the offer.

HOWARD C. RIPLEY.

BUFFALO.

The Castle Square Opera co. entered in the fourth week of their engagement at the Teck 10 with an exceedingly fine production of Verdi's Aida; in fact, vocally and otherwise, it was the best performance they have yet given here. The Egyptian stage setting were very beautiful, and in point of scenery the production of Aida by the Castle Square co. far outshone that of any other grand opera co. that has ever appeared here. Much credit is due Frank Ramsay for the manner in which the many impressive stage pictures were arranged. Adelaide Norwood's Aida was vocally and dramatically excellent. Marion Ivell, as Amneris, shared the honors of the performance with Miss Norwood. Joseph Sheehan's fine tenor was never heard to better advantage here than in the role of Rhadames. Francis J. Boyle's bass was heard to excellent advantage as Ramfis. William Prull and Winfred Goff alternated in the role of Amonasro. J. P. Coombs as the King, Maude Ramsey as the Priestess, and Charles Fulton as Messenger made up a notable cast. The chorus was well drilled and tuneful. The ever popular Martha was the other opera given, with Gertrude Rennyson as Lady Harriet. Those of Miss Rennyson's friends who could not picture her in other than such serious roles as Elsa and Marguerite, were agreeably surprised in her coquettish Martha. Ethel Houston De Pre was admirable as Nancy. Lloyd D'Ashleigh made an agreeable Lionel vocally, as was William Prull and Winfred Goff, who alternated in the role of Plunkett. Francis Carrier and J. Parker Quadro completed the cast. Large audiences at each performance. La Tosca and Carmen 17-22.

The Heart of Maryland drew large audiences to the Lyceum 10-15, and was presented by a thoroughly competent cast headed by Alma Kruger as Maryland Calvert. Miss Kruger met all requirements of the difficult role, and in a very pleasing and polished actress. Some excellent work was done by R. J. Murphy as General Kendrick and Frank McDonald as Alan Kendrick. The loveable role of Lloyd Calvert was well handled by Francis Justice. Others in the cast were Herbert Kentwick, Thomas Lowell, Anna Wynn, and Florence Foster. Lost River 17-22.

Joseph Jefferson played an engagement at the Star 10-12, and met with the usual hearty reception. Time does not seem to diminish this artist's drawing power. Plays presented were Rip Van Winkle, and The Five Shillings. The Cricket on the Hearth, and The Rivals; in the latter comedy Phillet Puget was a delightful Mrs. Malaprop. John Jack, Blanche Bender, and Mr. Jefferson's two sons gave excellent support.

Hearts Aflame drew good houses at the Star 13-15, and proved to be an interesting play acted by an excellent co. It is replete with "smart talk," and enough action throughout to keep up the interest. Joseph Kilmer, who gained many friends here in stock works, plays the leading male role very capably. Merton Selton was well cast as Reggie Brown. Dorothy Dene, as Mrs. Harmony, had a difficult role, which she played excellently. Bijou Fernandez was exceedingly clever as the sporty Allean Deyo. Joseph A. Phillips was good as the professor. The production is a noteworthy one, the stage settings were beautiful and the costuming was gorgeous. Annie Russell 17-19. "Way Down East" 20-22.

At Cripple Creek succeeded in filling the Academy 10-15, and pleased the lovers of sensational melodrama. Jean A. Patriquin, as Dynamite Ann, handled the part to the satisfaction of all, and was heartily encored for her work. Collin Verney was good in a Mexican character part. Joseph Green as Joe Mayfield and Frank Russell as Martin Mason were competent. Baby Vivona is a clever child actress. Margaret Shaw was effective as Maggie Mason. The Sign of Life 17-22.

James K. Hackett, Charlotte Walker, and several members of The Crisis co. made a flying trip to Buffalo 9, to be treated by Dr. J. J. Mooney, the throat specialist, for an affection of the throat known as "Cincinnati Wheeze," which the players contracted during their Western tour.

The Knights of Columbus, of which Joseph F. Sheehan, of the Castle Square Opera co., is a member, gave a theatre party in his honor 11; a banquet at the club rooms following. Martha was the bill.

Heinrich Ventech and his German co., headed by Morletta Moor, will give a performance of The Master of the Forge at the Lyceum 16.

Zelie De Lussan will be soloist at concert given by Buffalo Philharmonic Orchestra 16.

Joseph A. Phillips, of Hearts Aflame co., is a well-known Buffalo boy, having been baritone soloist at churches here for a number of years.

JOSEPH O'CONNOR.

MILWAUKEE.

Otis Skinner and his excellent co. in Lazarre were greeted by an immense audience at the Davidson 10, the occasion being also the annual benefit of the Milwaukee Press Club. The play is intensely interesting and was received with marked favor. Mr. Skinner in the title-role gave a scholarly portrayal and was called repeatedly before the curtain. An exceptionally strong co. afforded good support, artistic interpretations being given by Walter Allen, Joseph Weaver, Nanette Comstock, Maud Durbin, F. Van Brueliaer, Charles B. Welles, Merwyn Dallas, Ben F. Ringgold, Allen Wilson, and Walton Pyre. The production was picturesquely staged and the play was in every way a pronounced success. William H. Crane in David Harum 17-22.

The Bijou was filled with a well contented audience 9 when Sergeant James was presented for the first time in this city. A better balanced and more suitable co. could hardly have been selected for the interpretation of this interesting military drama, and the spectators fully appreciated the excellent performance. Henry Kolker headed the cast and gave a fine, clear cut interpretation of the title-role. Olive White, in addition to her personal charms, offered a sincere and convincing portrayal of the heroine, and Francis Boon was the loyal Corporal Fewler to the life. The Roland Perris of Harold Hartwell was somewhat mechanical, and Harry Gibbs in the light comedy role looked the part, but was rather too boisterous. Satisfactory portrayals were given by Augustus Balfour, Joseph Selman, Alfred Moore, Carrie Lamont, and Jane Field. The various scenes were faithfully pictured and the performance was smooth throughout. The Minister's Daughter, 16-22.

The Thanhouser co. offered Sealed Instructions at the Academy 10 before a good house and scored an other success. The production of the play was a credit to the co. and to the admirable stage direction of George Foster Platt. As the Earl of Dorchester Lee Baker achieved a distinct artistic hit; his interpretation was admirable from every point of view. Edgar Baume gave a manly illustration of Guy Dunbar; Albert Brown acted the part of Lionel Houghton with true significance and refinement; James Kyrle MacCurdy played with becoming buoyancy and spirit as Gerald Dunbar; a most artistic bit was offered by R. C. Chamberlin as Benton, and an effective illustration of Dupuis was given by J. Francis Kirke. Pat Evelyn completely won the hearts of her auditors as Katherine Ray; Grace May Lamkin as Mrs. Houghton indicated with remarkable fidelity the complex emotions of the character; Blanche Crozier was winsome and girlish as Ada, and clever bits were contributed by Gilbert Furst, Lulu Hastings, and Reginald Parre. Sowing the Wind 17-22.

The Storks was seen for the second time here at the Davidson 6-8 by medium audiences, and the production was even better than the former presentation given at this house last Spring. Richard Carle repeated his success in the principal role and was boisterously applauded, and May De Sousa, who replaces Ruth White, scored an individual triumph in the part of Helen. Other excellent interpretations were given by William Rock, Abbot Adams, Dan J. Moyles, Harriet Standon, Josie Intropidi, Ethel Johnson, and Gilbert Gregory. Frank Rushworth and William Wolff also scored. The performance showed an improvement since last seen here and the audience appreciated it.

A Hot Old Time was presented at the Alhambra 9 before a large house, and though the Rays were out of it the performance greatly pleased, and a mass of new material was most welcome in the way of scenery, music, specialties and players. Eddie Weston and Ada Henry enacted the roles made famous by the Rays with such success that nobody appeared to regret the change, and Nellie V. Nichols scored a hit as Cherry Blossom. Among the excellent specialties offered were Marlo and Dunham, Edith Allan, and Eddie Weston. Mr. Jolly of Joliet 16-22.

Proudfit and Leidvell was given by the Wachner Stock co. at the Pabst Theatre 9 before a full house, and the hearty applause which greeted the players testified to the success of the performance. Der Strenger Herren (The Strict Rulers) will be given 12 and The Robbers 16. Burton Holmes delivered the second lecture of the series at the Pabst 11 to a packed house, the subject being Denmark. Mr. Holmes' next lecture will be devoted to Sweden.

Gabrilowitsch, the talented pianist, appeared at the Davidson 9 before a moderate but thoroughly pleased audience. The advance sale for The Day of Doom, to be produced at the Academy 24-Dec. 7 has been larger even than the most sanguine expectations of Manager Thanhouser. George Foster Platt's new play will run for two weeks, the first time on record in this city that a single production has been announced to play that length of time.

CLAUDE L. H. NORRIE.

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SPRINGFIELD, MASS.

Henry Miller's substantial following was shown at the Court Square 7 when after a lapse of four years he again presented Heartsease, and the fine performance of Clarke and Klein's interesting play called forth warm appreciation.

Springfield is seeing quite a list of new productions this season before they go into New York, and one of the best was Mrs. Le Moyne in Amour Three Payment, which was played to two large houses 6. The matron star has new opportunities in this play, and her gracious personality fits the role of the wilful society leader excellently. The co. is good. Olga Pllack notably so in the murder confession scene. Another novelty came 13, when William Faversham and a strong co. of players presented Rosemond's new comedy, Imprudence. Author, play, star, and support are quite English in origin. Faversham, Hilda Spong, Richard Bennett, and Charles Harbury all being British importations, while Fay Davis, though American, has made her pronounced success in England, and Jeffreys Lewis is of an English theatrical family, but in character the play is French-savory. It is amusing, however, and the acting is of a very superior quality.

There were frequent sounds of spasmodic and epidemic shooting in the theatre 14, signs that Arizona had come back to town. This strong play of Thomas' loses none of its charm and drawing power, and the characters and firearms are handled by capable people. Coming, are Alice Fischer in Mrs. Jack 18, A Fight for Millions 17-19, Henrietta Crosman in The Sword of the King 20, Francis Wilson in The Toreador 21, 22. The Climbers 24, Charles Hawtrey in A Message from Mars 25, When Reuben Comes to Town 26, and James O'Neill in The Honor of the Humble 27.

People who have a horror of plays with the mother-in-law featured, and there are many such who have learned from bitter experience to expect only dull thud humor and slap-stick comedy, need not stay away from Edgar Selden's Pock and His Mother-in-Law. It's different, and packed the Nelson all week 10, being the best drawing attraction the house has had save Fiddle-Dee-Dee. Monroe, Mack and Lawrence and Vinie Henshaw are the stars, the latter making a peculiar hit. Georgia Fraudell also scored in her very funny rendering of "Please Go Away and Let Me Sleep." The singing and military evolutions of the chorus were very effective. The Faust Sisters in acrobatic dancing were a special feature. Looping the Loop 17-22.

The Grand Opera House, owing to a cancellation, was dark 10-12, but blazed up again 13-15 when Sheridan's City Sports relieved the gloom. The co. has a good olio with the Everett Trio, Harry Dryden, Reeson, Ferreman and Reeson, and Hazel Burt as notables. The burlesques are of the familiar type. Coming, are the Blondells in Through the Center of the Earth 17, The Bowery Masquers 18, 19, and Two Little Waifs 20-22.

Miss Densmore, cornettist of the Grand's lady orchestra, was injured, though not seriously, while in Boston 11 by a beer keg falling off a passing brewery wagon and bounding onto her foot. Mrs. Carrie Nation conceived the idea that it would be a good stunt for a lecture as showing the dangers of liquor, externally as well as internally, and tried to arrange for a lecture at the Grand Sunday night, but the Exhibition License Committee, after much thought, could not see that the enterprise came under the head of a sacred concert, a religious exercise or an entertainment for a charitable purpose, and refused permission. So this run-sodden town must plod along to its own damnation unassisted.

Tracy, the Outlaw rounded 'up up in great shape at the New Gilmore 10-12, standing room being a frequent penalty. Tracy as the stage is a large, fat, good-natured fellow, a victim of misrepresentation and circumstances and all the killing is done by people in minor parts. The co. is competent. Pierce Kingsley in the title-role, F. S. Barrett, and Estelle Sprague notably. Barney Gilmore is the star of Kidnapped in New York, which was the attraction 18-22, and when he doesn't have the centre of the stage there's nothing doing. During his stay he popularized a number of songs that he sings. The support was adequate and business fair. Beyond Pardon precedes A Ruined Life 17-22.

The Sixty-sixth Regiment Band of New York gave an excellent concert to very small audience at City Hall 12, their first visit to this town. Had they taken Court Square Theatre, that was dark that night, and done thorough advance work they would have done business.

EDWIN DWIGHT.

DETROIT.

The Wizard of Oz at the Detroit Opera House 10-15 is a fantastic conceit on an elaborate scale. From reports that had preceded it, much had been expected and even the most sanguine were not disappointed. Its treatment is original, having been constructed from an up-to-date fairy tale, departing in this respect from the usual pantomime seen at the present day. The work of the author, Frank Baum, is well done. Paul Tietjen is entitled to credit for the musical portion that boasts of airy, enticing tunes, and Julian Mitchell has worked wonders in the way of marvelous scenic effects. Fred Stone and David Montgomery as the Scarecrow and Tin Woodman are centre of attraction and their style of entertainment is certainly unique. Edwin J. Stone and Arthur Hill were responsible for considerable merriment, with their skillful imitation of a cow and lion, that is original and very laughable, as may be expected. Mr. Stone is a graceful follower of the Terpsichorean art, a contortionist of some merit and a clever acrobat, besides being gifted with a large amount of humor. Anna Laughlin was winning as the heroine, Dorothy, who is so miraculously spirited away by the cyclone. Bessie Wynn is vivacious, pretty and has a good stage presence. Bobby Gaylor, with his peculiar style of voice, assisted largely in the merry doings and is as humorous as of old. In the co. are noted in addition to those named, Helen Byron, Aileen May, Grace Kimball, Genevra Gibson, Romayne Whiteford, and Ida Doerge.

Zeb and Zarrow are holding forth at the Lyceum Theatre 10-15 in Zix Zag Alley and are making a huge success in it. The play is stamped with originality, and its style of entertainment is sufficiently varied to suit all tastes. The specialties took well. Those who assist in the laughter producing affair are Jolly Zeb, Happy Zarrow, Ben T. Dillon, Andrew O'Neill, Louis Martinetti, Goff Phillips, Frank Rice, Lillie Sutherland, Louise Dempsey, and Ella Shields. The music is tuneful and catchy, and the dancing skillfully executed.

At the Whitney Theatre 10-15 The Gambler's Daughter is playing to good business. The play is one best liked by a Whitney audience, who demand thrillers or nothing, and the present offering furnishes plenty. It is moreover interesting and well acted by a competent cast. The more exciting scenes were applauded as only a Whitney audience can. It is carefully staged. The co. is headed by Clara Thrum, who enacts that of the heroine. Kate Merrick, with skill and a thorough knowledge of her requirements. Arthur J. Pickens as the necessary villain gave a finished portrayal. William Beckwith as George Hart. Will Maddin, Charlie Collins, Fanny Arvyle Ogden as Mrs. Mayburn, and Nellie Fillmore as Marcie.

Burton Holmes opened the first of a series of Sunday evening lectures at the Detroit Opera House 9 with a talk on Portugal.

"Way Down East attracted large audiences to the Detroit Opera House latter half of week ending 8. It is quite the best of its class presented on our stage, and never fails to draw large houses, being as popular to-day as when it was first placed on view. Its portrayal of simple farm life is wonderfully attractive to certain classes of people, and draw many to the theatre who otherwise are never seen inside its doors, and who like pure, simple plays that appeal to one's best feelings. Phoebe Davies still gives that excellent embodiment of Anna Moore, the chief character, in which she has made an enviable reputation for herself. She handles it with the same care that she displayed when it was first new to her. John E. Brennan takes the role of Hi Holler, formerly made known by Felix Haney, and gives an excellent portrayal. Charles A. Burke in likewise a newcomer, handling the role of Rube Whipple, formerly intrusted to Frank Bell, and he likewise is excellent. Marion Shirley is very pleasing and captivating as Kate Brewster. Ulric B. Collins still plays the part of David Bartlett. Archie Boyd is a capital Squire Bartlett. Ella Hush Wood as Martha Perkins, J. H. Bunn as Seth Holcomb, Mrs. Sara Stevens as Mrs. Bartlett, Frank Currier as the Professor, Robert Gaillard as Lemuel Sanderson, and J. H. Davis as Doctor Wheeler are all good. The quartette numbers this season Horatio Wright, Clover Ware, Estella Ward, and Nellie Hart, and their singing is a valuable aid to the success of the play.

A. FRANCIS.

INDIANAPOLIS.

The Way of the World was presented by an excellent co., headed by Viola De Wolfe and John Mason, 6, 7, at English's. The acting of the play was mark-

edly good. Elsie De Wolf, as Mrs. Gertrude, was very good, and in the emotional passages displayed a strength unexpected from her light and airy manner in the first acts. John Mason bears most of the weight of the play on his shoulders, and he showed himself an actor of understanding and ability. Grace Heger as Mrs. Lake, Alison Skipworth as Mrs. Nevil were effective in the few scenes in which they appeared. The Nevil of Mr. W. T. Stevenson was a conscientious piece of acting. The best of minor characters were well played and notable among them was the Pierre of Frederick Wallace, who will be remembered for his connection with the old Grand Stock co. The play is well staged; its properties and accessories are fine.

An audience representative of all that is best in Indianapolis social life filled every part of English's S on the occasion of Richard Mansfield's production of Julius Cæsar. It was a production worthy in every way; rarely has better stage management been seen; in costuming and accessories there was nothing left to be desired. Interest centered, of course, in the Brutus of Mr. Mansfield. It was a finely intelligent conception of Shakespeare's character. The supporting co. was in many ways a most capable one and showed the effect of fine selection and thorough drill. The Cassius of Mr. Johnstone was weak at most times, and Mr. Denny's skill in the part of the Cæsar gave this part undue prominence. Standing room only prevailed and many were turned away.

Frank Daniels presented Miss Simplicity at Popular Price's 10, 11, to fair audiences. Bertha Galland in Notre Dame 12, 13. A Royal Family 14, 15.

The Park had one of its smartest contributors in Howard Hall, author, actor, and manager. He and his co. are presenting his melodrama, The Man Who Dared. He is coolly cynical, and in the third act, the scene of which is a garden at Monte Carlo, he secures a den of lions to get the adventurous glove. The co. is capable, the stage settings elaborate.

Audiences at the Park do not seem to tire of melodrama. The more lurid the play, so long as its villainy is worked out and punished, the more it seems to be to its liking. The audiences 10-12 saw in The Road to Ruin, A Play to Their Liking.

One of the largest audiences ever in the Grand Opera House packed it 11 on the occasion of the benefit to Frank Fisher and his wife, Gladys Clark. The regular programme of vaudeville specialties was given, and it is a better bill than the average. Howard the Man of the bill has Fisher, Gladys Clark, appeared. Visibly nervous and a little excited at the outset, the singer soon got a little control of her emotions, caught the full warmth of her reception, she put sentiment to effective use, and finished in graceful and spirited style, and then the applause broke out afresh even more heartily than before. It was a fine tribute to her pluck and ability in her brave fight against circumstances and her tender care of her sick husband. Called before the curtain, she received several floral offerings over the footlights, sent by admiring and sympathetic friends. Howard, the magician, assisted by Adelaide Fisher, did some clever work. The Hallands, assisted by Gladys Clark, appeared in a sketch entitled Mr. Bowser's Visitor, which is capable of a little more finish to make it a real success. Vitality, nerve and a little excitement at the outset would surely spell success. Mr. Bowser's visitor is a burglar, and the fun is worked out in the usual way. Gladys Clark, who did so much to make the benefit a success, is the wife of Frank Fisher, who is ill in a sanitarium. In the wings and Frank Fisher, who is ill in a sanitarium. In the wings and Frank Fisher, who is ill in a sanitarium. In the wings and

Webster was delightful as the aunt, Linda Gurney, as the aunt, repeats her success, Dallas Hackwell is a very good as Herbert, and Margaret Ramsay is able to do little with Mrs. Erskine under the part of Betty. The four remains were excellently played by Mary Kerr as Mrs. Brown, Isabelle Bowman as Mrs. Hanley, Cora Lawrence as Mrs. Bingle, and Lillian Lee as Miss Josephine. The White Slave 17-22. Her Own Guidance 23-28.

Shubert's Garrick, in a brand new shape, was the scene of Monday's bill, W. H. Rolfe at the Bijou Theatre 16-18 to fine business. The Smalley company, composed of variety and clever specialties all said to make this one of the best road shows in existence. The transformation scene, which plays down the curtain, is unique in its tendencies and grand in its effect. Violet Holmes plays the title part, and is ably assisted by Katherine Wayne and Helen Walker. Charlie Baker does a clever specialty. The parts are well handled by Robert Ramire, the clown; George Hudson, as the King; John Hanlon, in a double; George Hanlon, Jr., and Fred Hanlon as the servants. There are a lot of entertaining specialties introduced, and the performance made a hit. A Kentucky Feud 17-22. The Smart Set 24-28.

Charles H. Greene of Are You a Mason co., was a visitor at Manager Henderson's 15, and later in the evening both were guests at the Elks' Club.

Andrew Mack will present his new play at the Academy of Music Dec. 1-6.

WALTER G. SMITH.

NEWARK.

It is not so long since the popular cry was "If you want to see a play you must go to New York." That time has passed. Local houses have learned by experience that what they offer and the manner of its offering must be the best, and they are living up to it.

The Newark Theatre offered The Toreador 10-15. New York Day by Day brought a large audience to the Columbia on its first night and did good business 10-15. The play was well mounted, several of the scenic effects being conspicuously good. The efforts of the co., which is a good one, met full appreciation. Especially commendable were Belle Gold in soubrette parts, Alex Vincent as Jog Harris, Randolph Roberts as Richard Blakely, John Morris in the part of a policeman, Frank Manning as Mayor Veppo, and Joan Cravan in the role of the old hag. Mother Cartwell. Marguerite Maeder's Polly Herne was winsome and Leonard Barry would have made a better Jack Waters had he spoken more clearly and distinctly. Tracy, the Outlaw 17-22.

Good results accrued to the Empire from the starring of Winchester 10-15. The co. exploiting this production is a capable one, and the play is well equipped scenically. The portrayals of Margaret Way as Virginia Randolph, F. L. Snader as Philip Allen, Edward Mackay as Major Kearney, and John W. Benson as "Spiel" were notably good. Quincy Adams Sawyer 17-22.

Rinaby's pleased large audiences 10-15 with an excellent presentation of My Lady Nell. Max Von Mitzel impersonated Dick Carleton creditably. Maud Hall's versatility was exemplified by her pleasing depiction of the title-role. Van Dyke Brooke, in the part of Humpy Jones, gave an impersonation that merits especial mention. Taylor Holmes' acting of Lord Sterling was clever. Tommy Shearer was "at home" as Piper Finnigan. James J. Flanagan was a good Arthur Bolton. Ethel Fuller won laurels in the part of Clara Horton. Blanche Seymour was favor as Kate Dalton. The World Against Her 17-22.

C. L. NELSON.

TORONTO.

The Princess Theatre has had a busy time 10-15 with the production of Ben Hur, that is to run at this house 17-21 also. This production pleased large audiences and afforded one of the best spectacles seen in the house for some time.

The Sign of the Cross was the attraction at the Grand Opera House 10-15. The fact of there being two young Toronto women in the cast lent an additional interest to local theatregoers, and the house was well filled by a thoroughly appreciative audience. George Flood as Marcus Superbus entered thoroughly into the spirit of the drama and did some excellent work. The part of Mercia was very ably sustained by a Toronto young woman, whose stage name is Lily Lorell, eldest daughter of Mr. William Sprinks, of this city. Another daughter of Mr. Sprinks, Miss Mable, takes the part of Zona. Don Orr as Glabrio made much of his lines to the evident amusement of the audience. Others in the co. were George Flood, John W. Thompson, E. De Corsia, William H. Perrin, Walter Plenk, Harry Child, James A. Bosbell, F. J. Rollow, Marguerite Calla, Helen De Corsia, Mary Randolph, Bessie Toner, Emily James, Lillian Young, Edith Florence, Natalia Dunn, Rita George, Virginia Bayly, J. W. Thompson, L. McDonald, Charles James, Leslie Haskell, and Lily Lorrell. The houses were good. Our New Minister 17-22.

Happy Hooligan held the boards at the Toronto Opera House 10-15 and is as lively an attraction as we have had here this Winter. The scenery and staging was good, the co. a large one, and does hard work through the entertainment. The cast included: Ross Snow, William Halliday, Paul Quinn, Frank Otto, Ed Bagley, Chris Wheelan, Edwin Stockwell, J. Jay Cardiff, Fred Barnes, J. Francis Leonard, M. Heffernan, M. Sternburg, A. L. Cannon, Belle Darling, Maggie Weston, Maude Powell, Burt Hoseman, Irene Payson, Della Ranney, Clara Keller, Arline Bliss, Lottie Franklin, Gabrielle Barbier, Blanche Lorraine, Winnie Aldrich, and Winnie Erlanger. At Cripple Creek 17-22.

STANLEY McKEOWN BROWN.

OMAHA.

Rose Melville in Sis Hopkins paid her first visit to Omaha 5, 6, at Boyd's Theatre. Business was fair and the specialties entertaining, but the local public did not look with favor upon the piece as a whole. Stuart Robson and his very capable co. paid their annual visit 7, 8, opening in A Comedy of Errors, also giving The Henrietta. Both plays were received with marked favor, and there seems to be no falling off in the appreciation of this popular actor. Eleanor Barry made a hit in the part of Cornelia Updike, The Village Postmaster 9, 10, had a very successful engagement. The play is well written and staged, and the co. is adequate. Adolph Philipp's German co. in New York in Wort und Bild comfortably filled the house 11, 12, the audiences being composed almost entirely of the German speaking citizens of the town. Encores were frequent and the audience well entertained. Manager Burgess features The Tide of Life 13, E. H. Sothern 14, 15, The Liberty Belles 16, 17.

Messrs. Hutson and Judah, managers of the Grand Opera House, Kansas City, have secured control of the Trocadero, that is located on Harney Street, between Thirteenth and Fourteenth, and that has heretofore been the home of burlesque. Extensive alterations will immediately be made and the house enlarged, and it is expected to have the same ready by March 1. The lease is to run for five years and popular price cos. will be the special feature. Had not Hudson and Judah secured control of this house Woodward and Burgess would undoubtedly have taken it, as there is a splendid opening for a popular price house in this city.

J. R. RINGWALT.

MINNEAPOLIS.

Ezra Kendall presented The Vinegar Buyer at the Metropolitan Theatre 9-15, opening to an enthusiastic audience. As Joe Miller, Mr. Kendall was very entertaining and amusing throughout. Ida Darling made an excellent Mrs. Arlington, Marion Abbott gave a very enjoyable characterization of Miranda Talbot, and Rose Norris made the most of the rather minor part of Janie Talbot. The others were satisfactory.

Eugenie Blair opened a week's engagement at the Bijou Opera House 9 in Zaza to two large houses. Miss Blair's work in the title-role was marked by the same conscientious effort as has been characteristic of her in other roles. Her support was good, with two or three exceptions. Allanson Lessey and Katherine De Barry deserve special mention.

The Ferris Stock co. presented The Crucifix at the Lyceum Theatre 9-15 to excellent business. Grace Hayward made an emphatic hit as Latisha, Maude Gilbert made an admirable Helena, Burt McCann did excellent work as the officer and the priest, and W. D. Corbett left little to be desired as Nicolai. The scenic effects were exceptionally good, and the costuming was noteworthy.

The Philharmonic Club presented Samson and Delilah at the Swedish Tabernacle 11 before a large and brilliant audience. Madame Josephine Jacoby, in the role of Delilah, sang with fine effect. George Hamlin was in splendid voice, and won marked favor as Samson. The orchestra and the chorus gave excellent support.

F. C. CAMPBELL.

CLEVELAND.

Annie Russell, who has been a local favorite here for years, was at the Euclid Avenue Opera House 10-15, being seen in Clyde Fitch's The Girl and the Judge, a pretty little love story, beautifully played by a competent co. Besides Miss Russell, there was dear old Mrs. Gilbert, who is also a prime favorite, and has a part that she fills in her usual quiet, artistic manner, John Glendenning, Mrs. McKee Rankin, Harriet Otis Dellenbaugh, and Orrin Johnson are all well cast and the rest of the characters are in good hands. Jerome Sykes in The Billionaire 17-22.

At the Lyceum Theatre Williams and Walker, with a clever co. of colored artists, held forth 10-15 and pleased large audiences. In Dahomey is a good vehicle to display the talents of the various members of the organization. The Heart of Maryland 17-22.

The Convict's Daughter was the attraction at the Cleveland Theatre 10-15. Happy Hooligan 17-22.

George E. Raymond, former manager of the Empire Theatre, was in town 10-15.

WILLIAM CRASTON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Dark 10-15.——MONTGOMERY THEATRE (Hirschler Brothers, managers): Lord Strathmore 6; small house; good performance. David Warfield 6; packed house; very good performance. George Sidney 7; good business; fair performance. Quinlan and Wall's Minstrels 8; poor house; good performance. Sun Toy 11. Adelaide Thurston 12. My Partner 13. A Tyranny of Tears 14. The Messenger Boy 15.

MOBILE.—THEATRE (J. Tannenbaum, manager): A Millionaire Tramp 3, 4; S. R. O. pleased. Lord Strathmore 6 to small but appreciative audiences. David Warfield 7; large business pleased. George Sidney 8; good business pleased. Quinlan and Wall's Minstrels 12. Adelaide Thurston 14. My Partner 15. Messenger Boy 17. Paul Gilmore 18. Whitney Opera co. 19. Innes' Band 20. Louis James and Frederick Warde 22.

TROY.—POLMAR'S THEATRE (Frank P. Polmar, manager): A Millionaire Tramp 7; fair business pleased. A Runaway Match 15 canceled. Grace Cameron Opera co. 16. Alexander Wiley (tenor) 17. James Boys in Missouri 19. A Wise Woman 21. The Green Eyed Monster 27. Who, What, When Minstrels 28.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, lessee and manager): Tyrolean Yodlers 10; large and well pleased audience. A Millionaire Tramp 11 failed to please small audience. My Partner 12. The Messenger Boy 13. Innes' Band 15 canceled.

SELMA.—ACADEMY OF MUSIC (Long and Rees, managers): Janice Meredith 4 to moderate business. Lord Strathmore 5; good matinee. Sun Toy 12. A Tyranny of Tears 13.

HUNTSVILLE.—OPERA HOUSE (Epperson and Wilson, managers): Mabel Paige, supported by the Southern Stock co., 6-12; large business pleased. A Husband on Salary 20.

TUSKALOOSA.—ACADEMY OF MUSIC (Myer and Walker, managers): A Husband on Salary 11; clever attraction; fair business. A Millionaire Tramp 14.

BIRMINGHAM.—BIJOU THEATRE (Martin L. Samon, manager): George Fawcett co. 3-8 in Secret Service; packed houses.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Martin and Stechan, managers): Marguerita Silva in The Strollers 7.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): The Silver Dagger 20.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee: Charles T. Taylor, manager): The Princess Chic 3; excellent performance to S. R. O. Murray and Mack in A Night on Broadway 4 pleased large audience. Casey's Troubles 5; fair performance to light business. A Tyranny of Tears 6; good performance; fair business. The Three Musketeers 7; poor performance to light business. Charles B. Hanford 8 pleased large audiences. Brannig Dramatic co. 10-15. Strathmore 17. Whose Baby Are You 18. Mrs. Bruce 19. Al. G. Fields' Minstrels 20. Reaping the Harvest 22. Human Hearts 25. Herr Andreas Dippel 26. A Trip to Chinatown 27. Two Merry Tramps 28. Weary Willie Walker 29. Barlow Brothers' Minstrels Dec. 1. At Valley Forge 2. A Colonial Girl 3. Wizard of the Nile 4.

PINE BLUFF.—NEW ELKS' THEATRE (Bernard and Co., lessees; Charles Seyard, manager): Murray and Mack 5 to S. R. O.; performances pleased. Charles B. Hanford 7 in The Taming of the Shrew and The Old Guard to S. R. O.; excellent performance. Paul Gilmore 8 to good business; excellent performance. The Black Vipers 13. Whose Baby Are You 15. Strathmore 16. Mrs. Bruce 20. A Trip to Chinatown 25. Human Hearts 26.——PINE BLUFF OPERA HOUSE (M. Holland, manager): The Dice of Death 10. Casey's Troubles 14. Colgate and Jennings 15. Reaping the Harvest 17. Peruchi-Beldoni co. 24-28.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): The Princess Chic 1; fair business pleased. A Tyranny of Tears 5; large house; clever co. The Taming of the Shrew 6; very large business. At Valley Forge 12. Strathmore 15. Reaping the Harvest 16. Too Rich to Marry 20. Mrs. Bruce 24. Weary Willie Walker 26. Human Hearts 27. Barlow Brothers' Minstrels 29.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): The Three Musketeers 6; poor house and co. Paul Gilmore 7; good house; excellent performance. Dice of Death 8; fair house; poor play. Charles B. Hanford 10; fair house; very appreciative. Casey's Troubles 13. Chicago Tramp 14. Al. G. Field's Minstrels 19.

FORT SMITH.—GRAND OPERA HOUSE (W. L. Hollinquist, manager): Olympia Opera co. 4 canceled. Captain Jinks 7; good performance and deserved packed house. The Three Musketeers 8; fair house; poor performance. The Princess Chic 17. Whose Baby Are You 19. Rusco and Holsind's Minstrels 24.

JONESBORO.—MALONE THEATRE (C. C. Conger, manager): Payton Sisters 6-8 in Utah, Hazel Kirke, and Queen's Evidence; good performances and houses. At Valley Forge 13. Reaping the Harvest 19. Sam Jones 20. Labadie's Faust Dec. 5.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): A Chicago Tramp 8; good houses. The Three Musketeers 10; good house; satisfactory performance.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): King Dodo 3, 4; fine production to excellent business. The Liberty Belles 5, 6; performance satisfactory; attendance large. Lost River 9-11. Alphonse and Gaston 13, 14.——DEWEY THEATRE (Stevens and Chapman, lessees): Stevens Stock co. in The Clockmaker's Hat 3-9; fair performance to usual attendance. The Broken Link 10-16.——ITEM: J. J. Shaw, the recently deceased actor, was buried 5 and had a largely attended funeral. Many beautiful and appropriate floral offerings were sent by friends and the pall bearers were all members of the Stevens Stock co.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Hello, Bill Oct. 31; business fair. Weston and Herbert's Vaudeville co. 2, 3; business satisfactory. Alphonse and Gaston 5; fair house. Tivoli Opera co. in The Serenade 7; business large. Jessie Shirley co. 9-16 in In the Hands of the Enemy, Under Two Flags, Held by the Enemy, The Deacon's Daughter, Doris, Dad's Girl, Blue Grass of Old Kentucky. Beach and Bowers' Minstrels 6 (under canvas); satisfactory business.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): The Strollers 3-5, headed by Marguerita Sylva; excellent business pleased. King Dodo 6-8 took the town; packed houses. Tivoli Opera co. 10-22.——MORosco's BURBANK THEATRE (Oliver Morosco, lessee): The Honest Blacksmith 2-8; money winner. Pickings from Puck 9-15. The Silver Dagger 23-29.——ITEM: The Burbank will be closed for redecorating 16-22.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Tivoli Opera co. presented The Serenade, The Idol's Eye, and The Toy Maker 5-7; houses packed. Herbert and Weston Vaudeville co. 8, 9. King Dodo 11. Lost River 13. Native Sons Minstrels 14. Alphonse and Gaston 15. Hearts of Oak 18. The Bostonians 24. Pickings from Puck 27.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Tivoli Opera co. Oct. 31-3 to crowded houses. The Liberty Belles 5 to crowded house. The Lost River 12. Western Vaudeville co. 19-21.——GARDEN THEATRE (Webester-Rose, managers): Lights of London 3-9 to crowded houses.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and manager): Hello, Bill Oct. 28; fine performance to fair house. Alphonse and Gaston 29 pleased good audience. Marguerita Sylva in The Strollers 1; large and enthusiastic audience.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, managers): Fiddle-Dee-Dee Oct. 29-1 to S. R. O.; fine performances. The Honest Blacksmith 2, 3, to fair business. Leon Herrmann 3 to fair business; fine performance.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, manager): Pickings from Puck 4; fair house and performance. Hearts of Oak 6; good house; fine performance. The Honest Blacksmith 12.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Sousa's Band 4; large houses. The Bostonians 10, 11. Stetson's U. T. C. 12. Sis Hopkins 15. The Wrong Mr. Wright 18. King Dodo 25.——TEMPLE THEATRE (Grant Pauley, manager): A Thoroughbred Tramp 8, 9 deserved its good business. The Silver Dagger 13. The Telephone Girl 27.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Elsie Ryan in Nevada 3 to good business; good performance. Mason and Mason in Rudolph and Adolph 6 to good business; performance good. The Irish Pawnbroker 11. The Convict's Daughter 18.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Rudolph and Adolph 7; good performance and house. The Irish Pawnbrokers 10. The Hottest Coon in Dixie 13. A Convict's Daughter 20. Caught in the Web Dec. 1.

PUEBLO.—GRAND OPERA HOUSE (H. F. Robertson, manager): Mason and Mason 4 in Rudolph and Adolph to large and pleased audience. Sousa's Band 5 to S. R. O. A Jolly American Tramp 6; fair business. Nevada 8 to small house; patrons pleased.

GRIFFITH CREEK.—GRAND OPERA HOUSE (W. B. Cole, manager): Sousa 5; S. R. O. A Jolly American Tramp 6; small house. The Hottest Coon in Dixie 13. Stetson's U. T. C. 19. The Rotsonians in Robin Hood 14. The Wrong Mr. Wright 16.

LA JUNTA.—THEATRE (W. S. Talbot, manager): A Jolly American Tramp 5; fair house and satisfaction. A Thoroughbred Tramp 22. Theatre Orchestra concert Dec. 1. Innes' Band 18.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): Stetson's U. T. C. 9 to S. R. O. His Hopkins 13.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Henry Miller appeared 6 in a revival of his pretty play, Heartsease, and was greeted by a large audience. Mr. Miller was a delightful hero and his impersonation evidenced careful study. His support was excellent and the settings and costumes historically correct. James O'Neill was cordially received 7 and his new play, The Honor of the Humble, well spoken of by press and public. As Burke, the serf, Mr. O'Neill has a most agreeable role and he played it with his customary grace and manliness. The co., with the exception of Helen Tracy and Mary Maddern, were not as carefully selected as they might have been. Are You a Mason drew a crowded house 8. John Rice and Thomas Wise are two popular comedians, and they succeeded in keeping the audience good natured. The play amounts to very little, and it is lamentable to see two such sucteous comedians trying to get laughs out of cheap situations and vulgar slang phrases. Mrs. Jack, exploiting Alice Fisher, played a return 10 to fair box-office receipts. Since the opening here in August the play has enjoyed a New York run and has been much improved. Arizona was slighted 11, 12, but those who saw the play report an excellent co. and well mounted production. William Faversham in his new play, Imprudence, 14, 15, with matinee on Saturday. Francis Wilson 17, 18. Jefferson De Angelis 19. Yale-Harvard Glee Club concert 21. Sally in Our Alley 22.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): W. H. Van Buren, associate manager): A Ruined Life 3-8. The play is rather above the average melodrama. The story deals with hypnotic and has a plot that is weird and interesting. Miss Cooney, the author, George William Conklin, and Helen Dean deserve special mention. Beyond Pardon, featuring Lavinia Shannon, 13-15. Kidnapped in New York 17-19. The Black Hand 20-22.——COLLEGE HALL: The Kneisel Quartette gave the second of a series of concerts to a distinguished and discriminating gathering 7. The quartette played with its customary finish.——ITEMS: B. F. Keith came here on his yacht "Courier" 7 to pay a visit to his old friend and associate, G. B. Bunnell, and to extend an invitation to Mr. and Mrs. Bunnell to attend the opening of his new Philadelphia theatre. Mr. and Mrs. Bunnell accepted and left Saturday.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Mrs. Le Moyne scored another success 6 in the society drama, Among Those Present. While the play starts slow the interest increases and the last three acts hold the close attention of the audience. The support was strong and the special scenery magnificent. The Rogers Brothers at Harvard 7, 8 packed the house for three performances. Mark Twain's Huckleberry Finn, 11-15 drew large audiences at every performance. It was dramatized by Lee Arthur, the stories of Huckleberry Finn and Tom Sawyer are drawn on for the scenes and incidents of the play. These two characters are well played by Arthur Dunn and Bob Slavin. A new departure is the introduction of a large chorus, and catchy music is interwoven throughout. The scenery is of the spectacular and very beautiful. This is the initial production and many changes will be made. Altogether it scored a hit. Many prominent managers from New York attended the opening performance. Mark Twain was expected, but was detained at home by his wife's illness. Jefferson De Angelis 17. Sally in Our Alley 18, 19. Francis Wilson 20. Empire Stock co. 21, 22. Foxy Grandpa 27. Charles Hawtry 28.——NEW HARTFORD OPERA HOUSE (Jennings and Graves, managers): Hunting for Hawkins was booked 6-8, but canceled at the eleventh hour and a vaudeville bill was hastily substituted, that drew well and gave satisfaction. Elmer E. Vance's dramatization of Treasure Island was presented 10 by a capable co. to large audiences. The scenic and mechanical effects were very elaborate. Looping the Loop 11, 12 to good business. Tracy, the Outlaw 13. The Bloodhills 14, 15. Two Little Waifs 17, 18. Henrietta Crosman 19. Enchantment 20-22.

A. DUMONT.

BRIDGEPORT.—COLONIAL THEATRE (Edward C. Smith, manager): Some clever athletic and dancing specialties aided the popular Bloodhills to make a go of Through the Center of the Earth 6, 7, but the book is bad and the music mediocre; business was excellent. Whether James O'Neill will find in The Honor of the Humble a great success is doubtful, but it is a plain story, offering many opportunities to all the cast and with a most gratifying ending. Mr. O'Neill was in fine voice 8 and honors were merited by the co. The settings were uniquely massive. A week of melodrama opened 10 with A Kentucky Feud, featuring Lucille Loring (Lucy Bayliss), of this city. 11, 12. Two Little Waifs 13-15. Arizona 17. Alphonse and Gaston 18, 19. Rose Coghlan 20 in The Second Mrs. Tanqueray. Uncle Terry 21, 22. Foxy Grandpa 24. Winchester 25, 26. Hanlon's Superbs 27-29.——ITEM: Two more rumors of new theatres are the outcome of the past week. One says G. B. Bunnell will have a theatre on the Main-Elm-Goldenhill Street block, and another credits Jennings and Graves of Hartford with an option on other central property. Meantime business continues fine at Smith's Colonial Theatre.

W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): James O'Neill offered his superb production of The Honor of the Humble 6 to a fair house. Too much praise cannot be given Mr. O'Neill for his fine acting in the role of the Russian serf and for the co., including John W. Albaugh, Jr., Frank Connor, May Buckley, Helen Tracy, Adelaide Whytal, and Eleanor Lawson. The scenery and costumes were magnificent. The audience, while not large, was very appreciative, giving Mr. O'Neill and the co. numerous recalls. Under Southern Skies 8 to large audience by fairly good co. Corse Payton's Stock co. 10-15 opened in Friends to packed house; performance good. Sky Farm 18. Stetson's U. T. C. 20. Sally in Our Alley 21.

EDWARD H. TIBBITS.

BRISTOL.—OPERA HOUSE (Michael Brothers, managers): Tracy, the Outlaw 14. Joshua Simpkins 26.——ITEM: W. B. Michael has relinquished the management of the Bristol Opera House, and is succeeded by F. B. and G. B. Michael, under the name of Michael Brothers, who will personally manage the house. The house has been renovated, a new orchestra of six pieces engaged, and nothing but first-class attractions will be booked hereafter.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Schiller Stock co. 10-15 opened to good business. Plays: Slaves of Russia, Man's Enemy, Private John Allen, Dr. Jekyll and Mr. Hyde, The Indian, Jesse James, Bar Harbor, Two Nights in a Barroom.——NEW LONDON OPERA HOUSE (James Nolan, manager): Young Corbett Vaudeville co. 8; good business.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Jerry from Kerry 6; fair attendance. Peck and His Mother-in-Law 7 to capacity; pleasing performance. Lights of Gotham 8; good house. Under Southern Skies 10; packed house; very elaborate scenery; audience appreciative. Uncle Terry 14. Hadfield Stock co. 17-22.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Daniel R. Ryan Stock co. 2-8; record business; co. excellent. Under Southern Skies 11; well received; crowded house. Sally in Our Alley 17. The Bloodhills 18, 19. Jefferson De Angelis 20.——OPERA HOUSE (W. W. Hanna, manager): Dark 10-15.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Mamie Fleming co. 3-8; capacity; excellent satisfaction. Allain Villair 10; very light house. A Romance of Coon Hollow 11 pleased large audience. Under Southern Skies 13. Franklin Stock co. 17-22.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Mildred Holland Oct. 29 in The Power Behind the Throne; S. R. O. Peck and His Mother-in-Law 3; good performance. Mrs. Jack 12 pleased large audience. A Kentucky Feud 13. Alphonse and Gaston 17.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Riley, managers): Are You a Mason 5 to good audience pleased. Arizona 10; large and pleased audience. Sixty-ninth Regiment Band 11 to fair business. Mrs. Jack 13; large attendance pleased. Under Southern Skies 15. Cook-Church Stock co. 17-22.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Are You a Mason 6 pleased good audience. The Sons of Ham 7; full house. Through the Center of the Earth 8 to good business. Arizona 13. Under Southern Skies 14. Mrs. Jack 17. Jefferson De Angelis 18.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Cook-Church co. 10-15 opened to good business. Plays: Man's Enemy, An Actor's Romance, Human Spiders, The White Squadron, Twin Brothers, Land of the Midnight Sun, For Home and Honor, Police Patrol, and Midnight Alarm.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Romance of Coon Hollow 10; good business; co. fair. My Island Prince 11; poor co. to poor business. Under Southern Skies 12; very good performance to capacity. The Belle of Richmond 21. Uncle Jerry 22.

PUTNAM.—BRADLEY THEATRE (Jackson and Gorman, managers): Under Southern Skies 6 to good business. Linda Hatfield Stock co. 9-15 opened to good business. Dicky Terry 18. Lovers' Lane 20. Stetson's U. T. C. 23.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sheara, manager): Alaska 7; fair business. Walsh Musical Comedy co. 10-12; fair co.; large houses. Artemus 13.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Gus K. Bayliss, manager): Lost River 7; fair house. King Dodo 8; large and well pleased audience. On Guard 11; fair business. A Woman's Sacrifice 12. The Fortune 14. Kyrle Bellew 15. Katherine Rober 17-19. New York Day by Day 20, 21. Vogel's Minstrels 23. At Cripple Creek 27. Sun Toy 28. Her Marriage Vow 29.

FLORIDA.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, managers): Quinlan and Wall's Minstrels 4; crowded house; well pleased. Life's Great Lesson 7 canceled. A Wise Woman 24. The Cowboy and the Lady 23. The Man from Mexico 28.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Lord Strathmore 7 to fair and appreciative audience. David Warfield 8; good business pleased. Quinlan and Wall's Minstrels 10. Adelaide Thurston 13. My Partner 14. A Tyranny of Tears 15.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): A Millionaire Tramp 3 pleased fair business. A Wise Woman 14. Who, What, When Minstrels 18.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Barlow's Minstrels 7 to S. R. O. Brennan-Sale co. 22. Wormwood 27. A Runaway Match 11 canceled.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Adelaide Thurston 5; large audience; excellent performance. Quinlan and Wall's Minstrels 6; crowded house; fine performance. The Messenger Boy 10; large audience; creditable performance. Barlow Brothers' Minstrels 13. Grace Cameron Opera co. 14. Kate Clayton 20. Mabel Paige 24-29.

ATLANTA.—GRAND (Henry and Julius De Give, managers): At Cozy Corners 7, 8; large audiences pleased. My Partner 10; good business pleased. The Messenger Boy 11, 12; excellent business. Sun Toy 14, 15. Louis James and Frederick Warde 17. The Cowboy and the Lady 18. Coolish Aristocracy 19, 20. Whitney Opera co. 21, 22.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): The Messenger Boy 3 drew well and pleased. Adelaide Thurston 11. Grace Cameron Opera co. 13. Wormwood 14. Sun Toy 17. Coolish Aristocracy 18. The Cowboy and the Lady 19. Frederick Warde and Louis James 20. Nathan Hale Dec. 8.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walcott, manager): Brennan-Sales co. 10 to small crowd; performance not up to expectations. Wormwood 13. A Wise Woman 18.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): The Messenger Boy 6; good performance; full house. The Man from Mexico 24.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Adelaide Thurston 10; excellent performance to capacity. Who, What, When Minstrels 13.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, managers): A Wise Woman 17.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): The Convict's Daughter 4; large business; gave satisfaction. Over the Fence 6 pleased large house. Ellery's Italian Band 7, 8 to good business. A Wise Member 11. On the Stroke of Twelve 13. A Poor Relation 17. Midnight in Chinatown 19. Fiddle-Dee-Dee 27.

POCATELLO.—AUDITORIUM (Colonel Hansford, manager): The Convict's Daughter 6; topheavy house. Jesse James in Missouri 7; topheavy house. A Wise Member 12. Rudolph and Adolph 14.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): The Convict's Daughter 3; fine production. A Wise Member 10. On the Stroke of Twelve 14.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Davidson Stock co. 2-9 pleased packed houses in The Humbug, The Strange Adventures of Miss Brown, Under Two Flags, Jim, the Penman, True Hearts of Erin, The Great Diamond Robbery, and 'Possum Ridge. Ferris Comedians 10-16. Lovers' Lane 17. Sam T. Jack's Burlesquers 18. The Hoosier Girl 20. The Night Before Christmas 22. Black Patti Troubadours 23. Richard Golden 24. Helen Grantley 26. The Lighthouse Robbery 27. The Village Postmaster 29. George Sidney Extravaganza co. 30.

LINCOLN.—BROADWAY THEATRE (Cosslitt and Foley, managers; Maud H. Cosslitt, acting manager): ITEM: Owing to the death of John J. Cosslitt, part owner and manager of the Broadway Theatre, the house was temporarily closed 4. Hands Roses 4, McFadden's Row of Flats 5, German Dramatic co. (local) 7. A Pipe Dream 8 kindly canceled. Hoops will reopen 17 with Indiana Folks. Black Patti Troubadours 18. German Dramatic co. (local) 20. On the Quiet 21. Lecture Course 25. The Prisoner of Zenda 28.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Queen of the Highway 4; S. R. O.; fine performance. A Royal Slave 5; fair house pleased. Sheridan Keene, Detective 6; good house pleased. When We Were Twenty-one 10; large house; best performance seen here this season. Black Patti Troubadours 11; immense house; good performance. Old Jed Prouty 14. Mississippi 17. David Harum 18. Kellar 19. Old 31 Plunkard 21. Tim Murphy 23. Robert Mantell 28. Porter J. White 30.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, manager): A Modern Magdalen 10; splendid business pleased. Dixon Stock co. in My Uncle from New York 13; special engagement on account of death of manager of Lincoln house, Knowles, hypnotist, 17-21. Caring, mesmerism, 22. 31 Plunkard 27 (cancellation received). Innes' Band 29. Black Patti Troubadours Dec. 1. Rose Lyons 11. Helen Grantley 15. Colorado 29.

CANTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., lessees; F. B. Powelson, manager): When We Were Twenty-one 3 pleased good business. The Denver Express 4; good business and performance. Broadway Burlesquers 6; business fair; performance poor. The Pay Train 10. Lovers' Lane 12. The Burgomaster 15. The Lighthouse Robbery 17. Black Patti Troubadours 19. The Prisoner of Zenda 22. The Crisis 23. The Mallster's Son 28.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees; Archie M. Cox, manager): Gertrude Coghlan in Alice of Old Vincennes 4; small audience; excellent production. Old Jed Prouty 9; good performance to large house. Martin's U. T. C. 11; packed house. The Burgomaster 12. Sousa's Band 13. Local Benefit 14. Tim Murphy 15. Two Married Men 16. A Gambler's Daughter 17. The Village Postmaster 23.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): McFadden's Row of Flats 4 pleased good house. Alice of Old Vincennes 6; good attendance. Louis Morrison 7; fair house. A Modern Magdalen 8; small house. Lovers' Lane 10; good house. Old 31 Plunkard 17. The Burgomaster 19. The Night Before Christmas 20. Davidson Stock co. 24-29.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Peck's Bad Boy 8; good house; co. ordinary. National Stock co. 10-15, except 13, opened with Wicked London to crowded house; cheap melodrama, but pleased house. Elks' Burlesque Circus 12. Sousa's Band 17. Lewis Morrison 18. George Sydney 22. The Tide of Life 24. Murray and Mack 25. Side Tracked 27.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Queen of the Highway 3 to fair business. The Hoosier Girl 4 pleased large audience. Otis Skinner in Lazarre 5; large and appreciative audience. Alice of Old Vincennes 7; performance good; audience large. When We Were Twenty-one 8 to f

Williams, manager): Lewis Morrison in Faust 5; good business. Lovers' Lane 7 to large and pleased audience. Otis Skinner in Lazarre 8; strong performance; fine business. Alice of Old Vincennes 23. Human Hearts 27.

KEWANEE.—McCLURE'S OPERA HOUSE (C. Rowley, manager): The Denver Express 6; S. R. O.; performance fair. The Lighthouse Robbery 13. A Convict's Daughter 14. David Garrick 16. The Prisoner of Zenda 24. The Doorkeeper 25. Porter White's Faust 27. Old Jed Prouty 29.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, manager): The Storks 3 was well received by large house. Lovers' Lane 4 pleased good house. Banda Rossa 6; crowded house. The Klondyke 7 amused large house. 'Way Down East 12. Tim Murphy 14. Uncle Tom's Cabin 15. R. H. Sothern 20.

LA SALLE.—ZIMMERMANN OPERA HOUSE (H. C. Zimmermann, manager): Lovers' Lane 6; packed house pleased. Sam T. Jack's Burlesque 8; packed house enjoyed performance. When We Were Twenty-one 9; excellent attraction; good business. Porter J. White 18.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, manager): McFadden's Row of Flats 6; satisfactory performance to S. R. O. Abernethy Comedy co. 10-13; medium business. The Prisoner of Zenda 19.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field, manager): A Trip to Dream Oct. 31 canceled. A Hoosier Daisy 4; large house well pleased. The Tide of Life 14. The Lighthouse Robbery 20. A Hoosier Girl 27 canceled.

MATTOON.—THEATRE (Charles Hogue, manager): The Tide of Life 4 pleased good house. Sheridan Keene, Detective 7; good attraction to small business. Primrose and Dockstader's Minstrels 8 pleased large audience.

CHATSWORTH.—HARBEKE'S OPERA HOUSE (F. J. Harbeke, manager): Minstrels 12; good co.; deserved better house.——GRAND OPERA HOUSE (Corbett and Baldwin, managers): Carter, magician 17. Porter J. White's Faust 21.

MARSHALL.—FITHIAN THEATRE (Hester and Baird, managers): The Tide of Life 5; unsatisfactory performance owing to illness; fair house. Old Jed Prouty 12 canceled. Ward's Minstrels 17. A Little Outcast 23.

STERLING.—ACADEMY OF MUSIC (H. C. Ward, manager): Gaskell Stock co. 6-9 presented A Silent Partner, Through the Breakers, and The City of New York to large business; good satisfaction. A Gambler's Daughter 23. The Doorkeeper 25.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osborn, manager): Reese-Zahl 5; fair house and performance. Down in Dixie 10; poor house and performance. Van Dyke-Eaton co. 17-22. The Tide of Life 27.

PANA.—NEW GRAND (J. C. Gallon, manager): Sheridan Keene 4 to tolerable house. The Tide of Life 10; large and pleased audience. My Uncle from New York 12. The Knowles 13-15. Old Si Plunkard 18.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Cowan, manager; J. T. Cowan, business manager): Up York State 6; A. R. O.; excellent attraction. Prisoner of Zenda 13. The Night Before Christmas 14. Hastie's U. T. C. 17.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Redmond, manager): Mississippi 6; fair house and co. Sam T. Jack's co. 10; good house. The Prisoner of Zenda 15. Porter J. White 20. The Doorkeeper 24. Tinor's Revolt 27. Indiana Folks 28.

MOLINE.—WAGNER OPERA HOUSE (S. H. Taylor, manager): Old Jed Prouty 6; good performance; fair business. Sam T. Jack's Burlesquers 11; especially pleased. Plays Do Vous 17-22. Richards and Pringle's Minstrels 28.

CLINTON.—SENNUCK OPERA HOUSE (H. L. Mitchell, manager): McFadden's Row of Flats 6; S. R. O. pleased. My Uncle from New York 10. Rhoades of Cowley co. 12.

AURORA.—OPERA HOUSE (J. H. Fiala, manager; R. E. Gannon, assistant manager): Way Down East 11. Mr. Bailey of Joliet 14. The Prisoner of Zenda 24. A Hot Old Time 27. Indiana Folks 28.

MORRISON.—AUDITORIUM (Lovell and Shelley, managers): The Lighthouse Robbery 6; fair house pleased. Al. W. Martin's U. T. C. 12. David Garrick 13. Indiana Folks 20. A Fool's Key 25.

PONTIAC.—FOLEY OPERA HOUSE (H. D. Foley, manager): The Denver Express 6; S. R. O.; performance good. The Minstrel Boy 8; crowded house pleased. East Lynne 14. The Prisoner of Zenda 15.

ROCK ISLAND.—MUSIC HALL (Whyard and Quarrie, managers): Nelson Stock co. 10-12. The Tide of Life 20. Uncle Josh Spruceby 21. Side Tracked 23.

MARENGO.—OPERA HOUSE (H. D. Patrick, manager): Porter J. White in David Garrath 10. Human Hearts 26.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): The Hoosier Girl Oct. 29; large business; performance good. The Denver Express 21.

HARVEY.—ELKS' OPERA HOUSE (Charles Hay, manager): Fisk's Red Boy 6; business fair; performance good. The Tide of Life 19.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Lighthouse Robbery 7; poor house; co. fair.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Bowser, lessee and manager): The Wizard of Oz 6; crowded house; performance good. Walker Whiteside 8; small house; excellent performance. Nathan Hale 6; fair house; fine co. The Wild Rose 7; S. R. O.; very enthusiastic audience. Isabel Irving in The Crisis 8 to large and well pleased audience. Wilbur Opera co. 10-14. Bertha Galland in Notre Dame 15. Her Marriage Vow 17. The Fatal Wedding 18. Percy Haswell in A Royal Family 19. A Modern Magdalen 21. The Sultan of Sulu 22. Alice of Old Vincennes 24. Colorado 25. The Pride of Jennico 26. A Night on Broadway 27. A Man from Sweden 28. East Lynne 29.

SOUTH BEND.—AUDITORIUM (Harry G. Sommers, manager): The Wizard of Oz 3; S. R. O. pleased. Sweet Clover 5; poor house; satisfactory performance. The Wild Rose 6 pleased large house. Up York State 10; fair performance; light business. Isabel Irving in The Crisis 11; fair satisfaction and house. The Sultan of Sulu 24. Do 'Is Convict Strikes 14. The Sultan of Sulu 24. Do 'Is Convict Strikes 14. The Sultan of Sulu 24. Do 'Is Convict Strikes 14

LOUISIANA.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Hunter, manager): Powell-Bullard co. 3-8 presented Sins of Society, A Midnight Marriage, Fun in a Boarding School, and Jesse James to fair audiences; performances good. At the Old Oaken Bucket 10 to good audiences; performances pleasing. Cordelia and Wells Minstrels 17. Janice Meredith 18. Adelaide Thurston 19. My Partner 20. The Black Viper 22. Paul Gilmore Jan. 2. The Man from Mexico 6. The Other Fellow 7.

THIBODAUX.—OPERA HOUSE (Assiet and Gibbs, managers): At the Old Oaken Bucket 9 to S. R. O.; co. good. Alice in Wonderland 24-Dec. 1. Alone in the Wilderness 2. Harry West 5. A Runaway Match 7. Harry Clay 11. Hanco and Hallands 12. Arnold Stock co. 17-22. Bill Strothers 26. Marie Lavergne 30. ——ITEM: An orchestra has been organized here, composed of local talent, for the purpose of furnishing music for every performance.

BATON ROUGE.—ELKS' THEATRE (H. R. Gremillion, manager): Charles B. Hanford scored in The Taming of the Shrew 3; S. R. O. Tolson Stock co. 10-15 opened to S. R. O. business; excellent co. Jessie Meredith 14. Barlow's Minstrels 17. Adelaide Thurston 20. At Valley Forge 22. Alice in Wonderland 25, 26. The Man from Mexico 2. Two Merry Tramps 3. The Other Fellow 4. A Wise Woman 5. A Runaway Match 6.

SHREVEPORT.—GRAND OPERA HOUSE (Elrich Brothers, managers): E. J. Carpenter's For Her Sake 6; fair performance and house. The Princess Chic 6 pleased 8. R. O. Brown's In Town 9; fair performance and house. C. B. Hanford 12, 13. Human Hearts 15. Al. G. Field's Minstrels 16, 17 Mrs. Bumo 18. Marguerite Silvia 21.

MONROE.—OPERA HOUSE (I. Sugar, manager): Whose Baby Are You 3; poor house and performance. Three Musketeers 4; good performance; fair business. Mr. Chilton 7; fair business. Al. G. Field's Minstrels 15. Wood and Ward's Two Merry Tramps 18.

LAKE CHARLES.—OPERA HOUSE (J. S. Tenner, manager): At the Old Oaken Bucket 11. E. J. Carpenter's For Her Sake 14. Quinlan and Wolf's Minstrels 18.

FRANKLIN.—AUDITORIUM (Abel and Borah, managers): Perschi-Beldini co. 10, 11. Janice Meredith 18.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Gamble, Conditt and Mack co. closed 6, opening to large and pleased audiences Forgiven, The Octoroon, A Man of Mystery, Two Orphans, Between Two Fires, Jesse James, and The Banker. Sky Farm 8 to large and pleased audience. Klark-Urban co. 10-15 opened to packed house; pleased. Heart of Chicago 17. Whalom Opera co. 18-22. Frankie Carpenter 26-29.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): St. Joseph's Dramatic Club (local) presented Kathleen Mavourneen 4 to good house. Evangeline (local) 7 to fine audience. Peyton Comedy co. 10-15 opened in Rosedale to follow Jim, the Penman, Wealth and Poverty, Northern Lights, The Merchant, The Octoroon, Lights and Shadows, Hazel Kirke, Law of the Land, Parish Priest 18. Heart of Chicago 22.

AUGUSTA.—OPERA HOUSE (David Owen, manager): Gamble, Conditt and Mack co. 7, 8; large audiences. Plays: Jesse James and A Southern Romance Sky Farm 10; large and well pleased audience. Gamble, Conditt and Mack (return) 11, 12 in The Octoroon and A Man of Mystery. Creatore's Band 14. Heart of Chicago 15. Klark-Urban co. 17-22.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): The Two Sisters 10, 11; fair business; co. acceptable. Sky Farm 12; large attendance; co. good. Creatore Band 13 delighted large audience. When Reuben Comes to Town 14, 15. The Wilderness 17. A Message from Mars 24.

BATH.—COLUMBIA THEATRE (Oliver Moses, manager): Sky Farm 11; large and highly pleased audience. The Two Sisters 12 to small business; good co. The Heart of Chicago 14. Creatore Band 15. The Minstrel Jubilee (local) 27.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Humpty Dumpty 8; fair business; poor performance. Creatore Band 13. The Heart of Chicago 21. Klark-Urban co. 24-29. Minstrels (local) Dec. 5.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Metzinger Brothers, lessees and managers): Ben Ten Stock co. 3-8; large business with Satan's Football, A Man of Mystery, The Black Flag, and The Princess of Patchen. Chris and Lena 10 pleased large audience. In Gay Paree 11-13 opened to large business; inferior co. Arizona 15. Samuel of Posen Brothers 17 open their season here. Robinson Crusoe 19. Around the World in Eighty Days 21 cancelled. Zig Zag Alley 22. In Vond Stock co. 24-29. Aubrey Stock co. Dec. 1-6. The Chaperone 8.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Two Married Men Oct. 29; fair business. The Man from Mexico 31; small business; performance excellent. Innes' Band 3; small business pleased. Lacy and Lyons 5-8; large house pleased. Plays: Woman Against Woman, Tress, Dr. Jekyll and Mr. Hyde, The Bells, The Power of Sin, Hearts of Gold 18. One Night in June 20.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Pete Baker in Chris and Lena 7; fair house; performance good. Arizona 10; fair house; excellent satisfaction. Circumstantial Evidence 13. Madam Jato 17-22. A Night in June 24. S. R. Vills 27, 28.

ELKTON.—OPERA HOUSE (V. M. Torbert, manager): Rip Van Winkle 8; fair business. One Night in June 17. Folks Up Willow Creek 22. Hi Henry's Minstrels 24. Sinclair Dramatic co. 29.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, manager): Rip Van Winkle 13; good performance; fair house. One Night in June 19. Two Married Men 21. Lacy and Lyons co. 24-29.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, manager): Looping the Loop 10; packed house; performance fair. Human Hearts 12; large attendance; performance good. Through the Center of the Earth 13 (return); house well filled. Out of the Fold 14. Human Hearts 15 (return). Keystone Dramatic co. 17-22, with exception of 21. Henrietta Crosman 21.——RICHMOND THEATRE (William F. Meade, manager): The Christian 7; large business, co. not so strong as last season. Heartsease 10; well balanced co.; large audience. When Reuben Comes to Town 13; large crowd. Benjamin Chapin in Lincoln impersonations 14. Phelan Stock co. 17-22. Mildred Holland 25. Brandon Tynan 28. James O'Neill 29. John Drew Dec. 1. THOMAS A. HAGGERTY.

PITTSFIELD.—ACADEMY OF MUSIC (Wallace and Gillmore, lessees; James A. Sayer, manager): Mrs. B. O'Shaughnessy 7; good attendance; failed to please. Phelan Stock co. 10-15 opened to good attendance; co. excellent. Plays: A Wife's Devotion, A Southern Romance, Forgiven, Camille, A Bachelor's Honeymoon, A Wife's Devotion, Parson Jim, Called Back, Her Mother's Sin, and The Paymaster. Under Southern Skies 17. Mrs. Jack 18. The Belle of Richmond 20, 21. Sixty-ninth Regiment Band 22. Keystone Dramatic co. 24-29. When Reuben Comes to Town Dec. 1.——CASINO OPERA HOUSE (H. C. Fitch, manager): Human Hearts 13; small attendance; co. fair. Mamie Fleming co. 17-22.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Among Those Present 7; warmly greeted by large audience. Clara Turner co. 10-15 in The Sapphire, The Captain's Mate, My Brother's Sister, Jeanne Du Barri, Nell Gwynne, Dolly Varden, The Pay Train, Fogg's Ferry, Mary Jane's Burglar. Under Southern Skies and Arizona. Jefferson De Angelis 22.——THE EMPIRE (T. F. Murray, manager): A Kentucky Feud 6-8; fair attendance. Through the center of the Earth 10-12; large audiences. Looping the Loop 13-15 opened to large house. The Belle of Richmond 17-19. A Fight for Millions 20-22.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Bennett and Moulton co. 10-15; good business. Plays: Darkest Russia, The Devil's Web, Shipwrecked, Outcast of Society, By the King's Command, Dangers of New York, Our Daily Bread, The Wheel of Fortune, Buckeye Tavern, and Fogg's Ferry. Alma Chester Stock co. 17-22.——ACADEMY OF MUSIC (Charles F. Dempsey, manager): A Devil's Daughter 6-8; good houses. Dainty Paree co. 10-12; capacity. Wine, Woman and Song 13-15. Rock and His Mother-in-Law 17-19.

FITCHBURG.—CUMMINGS' THEATRE (Wallace and Hennchsburg, lessees; W. A. Wesley, manager): Human Hearts 7; good business pleased. Jerry from Kerry 8; good business; satisfaction. The Parish Priest 10; good business. Gamble, Conditt and Mack Stock co. 17-19.——WHITNEY OPERA HOUSE (W. E. White, manager): Schiller Stock co. 6-8; fair business; good satisfaction. A Trip to the Jungles 10-12; excellent performance to light business. Empire Stock co. 13-15.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Corse Payton Stock co. 3-8; fair business. Joseph Murphy 11, 12 in Shaun Rhue and Kerry Gow; good business pleased. Stetson's U. T. C. 14, 15. Jere McAuliffe co. 17-22.——BIJOU (Henry Myers, manager): Winchester 6-8 deserved the good business it drew. Mrs. B. O'Shaughnessy 10-12; small business. The Limited Mail 13-15. A Ruined Life 17-19. Bolivar's Busy Day 20-22.

LYNN.—THEATRE (Frank G. Harrison, manager): The Belle of Richmond 6 (return) to good business. The Great White Diamond 7, 8; performance pleased tophoavy houses. King Dramatic co. 10-15; performances good; large business. Plays: The Cherry Pickers, Jim, the Penman, Sporting Duchess, A Ward of France, Shenandoah, Cumberland '61, The Power of the Press, Aubrey Stock co. 17-22. Fiction Stock co. 24-29.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, managers): Sky Farm 6; good house. The Two Sisters 7 pleased fair house. Bennett-Moulton co. 10-15 to good business. Plays: The Devil's Web, A Daughter of the South, Darkest Russia, By the King's Command, An Innocent Convict, Dawson of New York, Outcast of Society, Shipwrecked, and The Prince of Detectives. May Fisk co. 17-22.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Harrison Comedy co. 10-15 to large audiences. Plays: For Fair Virginia, The Lady from Laramie, Kidnapped, Blunders to Burn, A Man of Mystery, and The City of New York. Stetson's U. T. C. 17. The Wilderness 18. Lovers' Lane 20. When Reuben Comes to Town 22. Aubrey Stock 24-29. Payton's Stock co. Dec. 1-13.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, managers): Bennett and Moulton co. 10-15. Plays: Darkest Russia, The Country Girl, A Prisoner of Algiers, Fogg's Ferry, The Captain's Mate, and The Wheel of Fortune; good houses pleased. Uncle Terry 18. Human Hearts 24. The Climbers 26.

MARLBORO.—THEATRE (R. C. Riley, manager): Mrs. B. O'Shaughnessy 9; good attendance; performance fair. The Village Parson 12; large audience; good performance. Beyond Pardon 20. The Two Sisters 22. The Penitent 24. Reuben in New York 27. Because She Loved Him So 29. Whalom Opera co. Dec. 1-6. Human Hearts 10.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Kerry Gow 10 pleased large audience. The Village Parson 12; light business. Corse Payton Stock co. 10-20.——ITEM: A false rumor reached this city of the death of Mathew Healy, of the Mr. Jolly of Joliet co., but a telegram to his sister from Joliet, Ill., 13 announced that he was alive and well.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Twin Sisters 6; fair house. Sky Farm 7; large house; good performance. The Belle of Richmond 8 delighted large houses. Frankie Carpenter co. 10-15 opened in Shelter Stay to capacity. King Dramatic 17-22. The Little Mother 25. Hunting for Hawkins 27. Kelcey and Shannon 29.

SALEM.—THEATRE (Cahn and Grant, lessees and managers): May Fiske 10-15 in Little Miss Thompson, Under Two Flags, A Daughter's Sacrifice, A Soldier's Sweetheart, Ten Nights in a Bar Room; good co. and business. Bennett and Moulton co. 17-22. Cook-Church co. 24-29.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Bennett-Moulton co. 3-8 to good business. The Parish Priest 11; largest and most enthusiastic house of season. The Village Parson 17. Human Hearts 28.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): The Parish Priest 8; fair house; good performance. Under Southern Skies 19. Empire Stock co. 20-22. John Thomas Concert co. 24.

ATTOL.—OPERA HOUSE (Albert Ellsworth, manager): Human Hearts 10; fair house. Samantha Allen 13, 14. Under Southern Skies 20. The Village Parson 25. Sousa's Band Dec. 4. Two Sisters 8.

HALIFORD.—MUSIC HALL (H. E. Morgan, manager): Uncle Terry 11; excellent entertainment; large audience. Lovers' Lane 19.

MICHIGAN.

BATTLE CREEK.—POST THEATRE (E. R. Smith, manager): Mr. Jolly of Joliet 5 pleased large house. Sergeant James 6 pleased fair house. The Prisoner of Zenda 8; good houses; satisfactory. On the Quiet 10 pleased fair house. Devil's Island 11; fair house pleased. California 19. Lost in New York 20. Royal Italian Band 22. The Fatal Wedding 24. Colorado 25. James Boys in Missouri 26. A Modern Madgestone 27. Convict's Daughter 29. Neil Burgess 29.——MASLIN'S OPERA HOUSE (De Shane and Erwin, managers): A. G. Miller Dramatic co. 10 cancelled 12; poor business and co. Plays: Over the Hills to the Poor House, Dr. Jekyll and Mr. Hyde. McGill and Shipman's Keystone Dramatic co. 17-21. Anna Eva Fay 24. Hot Time in Dixie 26. Murray Comedy co. Dec. 1-6. De Onse Brothers 15-17.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Risher, manager): Was She to Blame 5; light house. Whitney's San Francisco Minstrels 5 pleased. California 11; fine performance; good house. The Hahn Festival Orchestra 12. Tangled Relations 13. O'Houlihan's Wedding 21. Brutals 27 (King's Daughters). Lost in New York 29.——ITEM: The partnership existing between the Bronson-Norworth co. dissolved 11, closing California here after the performance. Jack Norworth and wife, Louise Dresser, returning to vaudeville. J. Rush Bronson will reorganize the co. and fill the time booked.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Keystone Dramatic co. 3-8; successful week. Walker Whiteside in Richard III 10 pleased large audience. Eliza Day, the characterist, 11 pleased large audience. When We Were Twenty-one 12; well received by large audience. All on Account of Eliza 14. The Waifs of New York 15. Lost in New York 17. Blanche Walsh in The Daughter of Hamilcar 23.

GRAND RAPIDS.—NEW POWERS (J. M. Wood, manager): Walker Whiteside gave a good performance of Richard III 6 before a large audience. Up York State 12; pleasing rural drama; good audience. All on Account of Eliza 15.——THE GRAND (O. Stair, manager): A Gambler's Daughter 6-8 pleased large audiences. Queen of the Highway 9-12; record breaking business. Devil's Island 13-17.

BAY CITY.—ARMORY THEATRE (Wood's Opera House Co., lessees: W. J. Daunt, manager): When We Were Twenty-one 5; large and well pleased audience. On the Quiet 6; good business pleased. The Minister's Daughter 7 to fair house. The Prince of Egypt (local) 9-11 to good houses. James Boys in Missouri 12. California 13.

TECUMSEH.—NEW BRADLEY (Arthur Bradley, proprietor; J. J. Orr, local manager): The Eleventh Hour 7; full house well pleased. When We Were Twenty-one 17. Devil's Island 19. James Boys in Missouri 28. Royer Brothers' Next Door Dec. 1. Dunbar Hand Bell Ringers 3. Neil Burgess in The County Fair 4. A Honolulu Coon 9.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Porter J. White 6 to small house; poor support. The Prisoner of Zenda 10 to good house; satisfaction. David Higgins and Georgie Waldron 15. Way Down East 24. Colorado Dec. 1. Alma Stirling 8. Foxy Grandpa 12.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Human Hearts 7; good performance to fair business.——CITY OPERA HOUSE (William Murrell, manager): Marks Brothers 10, 11 in Rose Carey and Slaves of Russia; co. fine. Marks Brothers 12-15.

MUSKEGON.—THE GRAND (Ray N. McGraft, manager): Wilbur Opera co. 3-9 pleased good business. Up York State 11; good co.; good business. Whitney's Minstrels 13. Minister's Daughters 14. Devil's Island 16. For Home and Honor 17. The Road to Ruin 20. California 22.

CADILLAC.—THE CADILLAC (C. E. Russell, manager): Tom Marks co. 3-8; large business. The Minister's Daughters 11. Way Down East 18 cancelled. Waifs of New York 24. A Jolly American Tramp Dec. 6. Happy Time in Dixie 12. Next Door 19.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, manager): The Power Behind the Throne 3 pleased large audience. Gay Coney Island 8 cancelled. Human Hearts 14. Neil Burgess 17. Barbara Frietchie Dec. 1. When We Were Twenty-one 4. Old Jed Prouty 23.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Whitney's Minstrels 4 to large and well pleased house. The James Boys 10; good house. California 12. The Strollers 17. Royal Marine Band of Italy 21. Lost in New York 25.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): San Francisco Minstrels 10; fair house and co. A Minister's Daughters 13. For Home and Honor 19 cancelled. Waifs of New York 20. California 24.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Gypsy Jack 4; fair house. On the Quiet 5; excellent satisfaction; return 7. When We Were Twenty-one 6; capable co.; to small audience. The James Boys in Missouri 4. California 13, 14.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, manager): The Eleventh Hour 6; fair house; good co. California 8; good house and co. When We Were Twenty-one 10; good house pleased. The Storks 12. Devil's Island 18. A Convict's Daughter 21.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, manager): Gypsy Jack 7; good co.; fair attendance. When We Were Twenty-one 15. An American Gentleman 26. The Convict's Daughter Dec. 2.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Gypsy Jack 8; good house; fairly pleased. Joseph M. Sparks 10 canceled. The Storks 18. Spotless Town 21. The Fatal Wedding 28.

CHARLOTTE.—THOMAS OPERA HOUSE (Fred Miller, manager): The Minister's Daughters 5; fair house pleased. When We Were Twenty-one 14. California 18. Royal Marine Band of Italy 20.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): David Harum 3 to S. R. O. The Prisoner of Zenda 6; excellent co. Willis Granger in Gypsy Jack 10.

JACKSON.—ATHENAEUM (H. J. Porter, manager): The Crisis 4; large and pleased house. The Prisoner of Zenda 7; good business. Keystone Dramatic co. 10 opened to capacity. Devil's Island 17.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, manager): Gypsy Jack 8; fair business and house. When We Were Twenty-one 9; good satisfaction, to good house. Imperial Stock co. 10-15.

PORT HURON.—CITY OPERA HOUSE (L. G. Bennett, manager): James Boys in Missouri 13. O'Houlihan's Wedding 24. Foxy Grandpa 25. A Modern Magdalen 26. Katie Emmett 29.

CALUMET.—THEATRE (John D. Cudaby, manager): Romeo and Juliet 4 to fair business; co. poor. Sandy Bottom 7; average business; performance satisfactory.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): When We Were Twenty-one 11; fair business, deserving better. A Convict's Daughter 23. Blanche Walsh 24.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, manager): James James 10 pleased fair audience. Human Hearts 20. When We Were Twenty-one Dec. 3. The Rivals 12.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Marks Brothers Dramatic co. 20-22. A Honolulu Coon Dec. 18.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Smith, manager): A Sister's Love 4, 5 canceled. Human Hearts 12, 13.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Human Hearts 10; audience fair; performance satisfactory.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): A Foxy Boy 13. The New Kinodrome 20-22. The Strollers 23.

MINNESOTA.

OWATONNA.—METROPOLITAN (J. W. Rowland, manager): Peck's Bad Boy Oct. 31; poor performance to good house. Van Dyke and Eaton co. 3-8 pleased large audience. Sporting Life 11. Keller, magician, 13. Andrew Robson in Richard Carvel 19.——AUDITORIUM (W. A. Kubat, manager): A Foxy Tramp 8; very poor co. to small house. William Owen 19 cancelled. Gideon's Minstrels 27.——ITEM: The Foxy Tramp co. disbanded here 8 and are leaving for different points, most members going to Chicago.

FERGUS FALLS.—LYCEUM THEATRE (C. W. McKay, lessee): Thelma 8; S. R. O.; fair co. Bonnie Prince Opera co. 19, 20 in La Mascotte and Girofle-Girofla; poor houses; fair co. The School for Scandal 4; fine production; good house. Carpenter co. 10 in Camille; poor co. and house. Same co. 11 in East Lynne. Sandy Bottom 15. The Star Boarder 19.

FARIBAULT.—OPERA HOUSE (Tom Arthur, resident manager): Buckman Comedy 3-6; good business; very fine performances. Keller 11. Sporting Life 12. Andrew Robson in Richard Carvel 18. The Power Behind the Throne 22. Gideon's Minstrels 26. William Owen 27.

MANKATO.—THEATRE (Bear and Buell, lessees; C. H. Grisbie, Jr., manager): Gideon's Minstrels 6; good house; co. fine. Keller 12. Richard Carvel 14. Sporting Life 15. Gilhooley's Reception 21. The Power Behind the Throne 24. Waltman 25. William Owen 28. Josh Sprucoby 27.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, manager): Sandy Bottom 10; large and enthusiastic house. The County Fair 11, 12. At Gay Coney Island 14. Milton Royle 15. A Sister's Love 17. Side Tracked 18. Richard Carvel 21.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markham, managers): Side Tracked 7; fair house; good performance. Van Dyke and Eaton co. 10-15 opened with Driven to Bay to S. R. O.; excellent performance. Gideon's Minstrels 19. Chase-Lister co. 24-29.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Ward and Vokes 3; large business pleased. The Burgomaster 7; fine business; co. not as strong as in other years. William Owen 10. Richard Carvel 15.

ROCHESTER.—METROPOLITAN THEATRE (J. S. Reid, manager): Sporting Life 12. Keller 14. A Foxy Boy 21. Uncle Josh Sprucoby 25. William Owen 29.

LITCHFIELD.—OPERA HOUSE (H. I. Peterson, manager): Side Tracked 6 pleased fair audience. Gideon's Minstrels 18. Chase-Lister co. Dec. 1-3. The Man in the Iron Mask 13. Jesse James 19.

ST. PETER.—OPERA HOUSE (H. J. Ladcke, Jr., manager): Gideon's Minstrels 10; satisfactory performance to packed house. Thelma 15. Sporting Life 17.

FAIRMONT.—OPERA HOUSE (W. W. Ward, manager): Fairmont Band Concert 11. Thelma 17. A School for Scandal 25.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): William Owen in The School for Scandal 7; crowded house pleased.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): Rip Van Winkle 6 pleased crowded house. Neill Stock co. 18.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Charles B. Hanford 4 in The Taming of the Shrew and Much Ado About Nothing; good co. to fair business. De Baugh's Band 5; excellent attraction to light house. Speddon-Paige co. 9 failed to please fair business. Alice in Wonderland 10. Would You for Five Million 11 canceled. Janice Meredith 12. Life's Great Lesson 13 canceled. Quinlan and Wall's Minstrels 14. Blake De Wolfe 15. Adelaide Thurston 17. Busy Izzy 18. Human Hearts 19. Messenger Boy 20. A Tyranny of Tears 21. The Strollers 22.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Janice Meredith 5; excellent performance; fair house. Anna Marvin Stock co. 6-7 in A Man of Mystery, A Runaway Wife; excellent performances; S. R. O. Lady Strathmore 10; excellent performance; fair house. Quinlan and Wall's Minstrels 12. At Cosy Corners 15. Valley Forge 17. Messenger Boy 18. Tyranny of Tears 19. Innes' Band 22.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolcrstein and Co., managers): Speddon-Paige Comedy co. 3-5; deservingly poor business. Plays: Our American Cousin, A Thoroughbred, and Who is Who. Alice in Wonderland 6 pleased large house. De Baugh's Band 8; small but very appreciative audience. Janice Meredith 10; excellent performance to large business. At Valley Forge 13.

CLARKSDALE.—THEATRE (W. A. Crawley, manager): Speddon and Paige's Comedy co. in A Woman's Power Oct. 30; good house; poor performance. A Prince of Liars 31; small house. Grace Luellyn and co 4; very good co.; poor house. At Valley Forge 11. Mrs. Brune 21. Barlow Minstrels 28. De Baugh's Band 29.

COLUMBUS.—OPERA HOUSE (T. J. Lock, Jr., lessee and manager; Willis Jones, business-manager): Annie Marvin Stock co. 3-5, presenting A Man of Mystery, A Runaway Wife, and The James Boys; large business; co. poor. Janice Meredith 7; excellent co.; large audience.

JACKSON.—THE CENTURY (F. T. Raiford, manager): De Baugh's Twentieth Century Band 7; good performance to light house. Quinlan and Wall's Minstrels 13. At Valley Forge 15. Adelaide Thurston 18. The Messenger Boy 19.

HAZLEHURST.—FALER'S OPERA HOUSE (A. Mangold, manager): Pankieb Concert co. Oct. 31; fair business and performance. Uncle Rube (local) 12. Barlow's Minstrels 21.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Richard Golden 5 in Foxy Quiller drew large crowd. Ward and Vokes 8; packed house. Sousa's Band 10. The Village Postmaster 12. E. H. Sothern 13. Captain Jinks 15. In Nevada 19. Pudd'nhead Wilson 22. Primrose and Dockstader's Minstrels 24. Ezra Kendall 26, 27. King Dodo 29-29.——LYCEUM THEATRE (C. U. Philley, lessee and manager): The Denver Express 4, 5 pleased large houses. The Telephone Girl 6 to capacity; good co. A Peddler's Claim 9, 10. The Secret Dispatch 14, 15. The Evil Eye 16, 17.

CARTHAGE.—GRAND OPERA HOUSE (E. S. Brigham, lessee; A. R. Brigham, manager): The Evil Eye Oct. 31 pleased good house. Kennedy's Players 1-8, presenting Check, Faust, The Midnight Express, Two Jolly Tramps, Woman Against Woman, Tom Sawyer, and Heart of Virginia; good business and co. The Eleventh Hour 18. The Three Musketeers 19. Weary Willie Walker 20. A Busy Day 24. A Secret Dispatch 26.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Two Merry Tramps 8, good business and co. Down By the Sea 9, 10; good business; fair co. The Kennedy Players 11, 12. The Eleventh Hour 16. Weary Willie Walker 19. Burnstine 20. A Secret Dispatch 23. Helen Grantley 24. Innes' Band 25. Gordon-Shay Opera co. 26. Nevada 27.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Parks, manager): A Hoosier Daisy 4; splendid performance. Hubert Labadie's Faust 8; good performance. Sam T. Jack's Creoles 17. The Power of Truth 20. The Light House Robbery 21.——BURNETT OPERA HOUSE (J. K. O'Neil, manager): Dark.

NEVADA.—MOORE'S NEW THEATRE (E. H. Stettmund, manager): Down by the Sea 8; fair business; audience well pleased. Richards and Pringle's Minstrels 10. A Devil's Lane 13. A Peddler's Claim 14. Weary Willie Walker 17. A Secret Dispatch 19. Nevada 22. The Three Musketeers 24.

LAMAR.—OPERA HOUSE (Moore and McGilvray, managers): Down by the Sea 4; good business and performance. Richards and Pringle's Minstrels 8 to S. R. O.; performance fine. Three Musketeers 14. Stetson's Madison Square co. 17-22. Whose Baby Are You 25. Hans Hanson 29.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee: W. H. Van Etten, manager): The

15 Cents. 15 Cents.

Theatrical Roster, 1902-1903,

IN PAMPHLET FORM. . .

By Mail on Receipt of Price.

The Dramatic Mirror,

121 West 42d Street, N. Y.

Telephone Girl 2; good house; fair performance. The Evil Eye 3; large house; best co. of the season. Two Merry Tramps 8. Devil's Lane 11. Kennedy's Players 10-16.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): The Knowles 3-8 to good business. The Sultan of Sulu 10. Mahara's Minstrels 13. The Gambler's Daughter 14. Sam T. Jack's Burlesquers 15. Ferris Comedians 17-22.

CARUTHERSVILLE.—GRAND OPERA HOUSE (Dunn and Crow, managers): Lyceum Stock co. 3-8, presenting An Unequal Match, In Indiana, The Silver Star Jan. In Arkansaw, For Her Sake, Too Much Money; performances fine; business good.

MEXICO.—FERRIS GRAND OPERA HOUSE (B. R. Waterman, manager): Richards and Pringle's Minstrels 13. Lovers' Lane 17. Sam T. Jack's Burlesquers co. 19. Hans Hanson 24. Kilroy and Queens 25. My Friend from New York Dec. 1.

MARSHALL.—OPERA HOUSE (William M. Striker, house and manager): Two Married Men 6; poor business and performance. Mahara's Minstrels 8; large business.

BUTLER.—OPERA HOUSE (J. A. Trimble, manager): The Denver Express 3 to good house; very poor co. Richards and Pringle's Minstrels 11. Two Married Women 13.

HOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Mahara's Minstrels 11. A Hoosier Daisy 12. A Honolulu Coon 13. Ten Nights in a Bar Room 20. Peck's Bad Boy 22.

CHARLESTON.—GRAND OPERA HOUSE (Locke and Schmuck, managers): Uncle Josh Sprucoby 6; fine satisfaction to S. R. O. At Valley Forge cancelled.

FULTON.—GRAND OPERA HOUSE (Shelton and Randolph, managers): Richards and Pringle's Minstrels 12.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, manager): Shore Acres 2, 3; good business. The Belle of New York 4, 5; good house. The Penitent 6-8; fair attendance. West's Minstrels 9; fair house. The Bonnie Brier Bush 10, 11. West's Minstrels 12, 13. Stuart Robson 14, 15. Rudolph and Adolph 16, 17. Griffith, hypnotist, 18, 19. Thomas Jefferson 20, 21. Lena Herrmann 23, 24. Over the Fence 27. Hallo, Bill 28, 29.——GRAND OPERA HOUSE (Hovey and Martin, managers): The Courier's Daughter 5, 6. The James Boys in Missouri 10-12. Barbara Frietchie 14-15. Peck's Bad Boy 17-19. Shenandoah 20-22.——SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): A Little Outcast 10-12.

HELENA.—THEATRE (F. W. Agate, manager): Shore Acres 1; good co. and house. The Penitent 2; good house. The Belle of New York 3; good house. The Bonnie Brier Bush 4; excellent performance to fine audience. West's Minstrels 10. Stuart Robson 12. Thomas Jefferson 17. Rudolph and Adolph 18. Under Two Flags 20. The Globe Trotter 22. Lena Herrmann 27. Ready Bottom 28.

ANACONDA.—THEATRE, MARGARET G. F. Collins, manager): The Belle of New York 3; good business. The Penitent 4; light house. Shore Acres 5, light business. A Little Outcast 7; very light business. West's Minstrels 8; very light business.

MISSOULA.—UNION OPERA HOUSE (A. M. Hartley, manager): The Bonnie Brier Bush 5; fair house; delightful performance. The Belle of New York 7; fair co.; crowded house. A Little Outcast 12. Barbara Frietchie 11.

NEBRASKA.

LINCOLN.—THE OLIVER (Sabory and Crawford, managers): The Wrong Mr. Wright 5 to good business. Foxy Quiller 6; house crowded. The Secret Dispatch 7, 8; satisfactory to crowded houses. Stuart Robson 10 pleased good house. The Belle of New York 12. Stetson's U. T. C. 14, 15. The Evil Eye 18. Captain Jinks 20. Down Mobile 21, 22. Primrose and Dockstader's Minstrels 26. King Dodo 27. The Penitent 28, 29.

PLATTSMOUTH.—PARMELE THEATRE (C. C. and T. E. Parmele, managers): Richard Carvel 6; excellent co. and performance. The Secret Dispatch 10; fair performance to fair business. A Millionaire Tramp 18. The Evil Eye 21. The Beggar Prince 23. Down Mobile 28.

FREMONT.—LOVE'S THEATRE (Pratt Love, manager): Mahara's Minstrels 3; good co. and business. Richard Carvel 5; co. fair; business excellent. Sis Hopkins 7 pleased large audience. Stetson's U. T. C. 12. The Evil Eye 24. Eugene Cowles Concert co. 27.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Myrtle Vinton co. 3-6 in A Mother's Love, A True Kentuckian, and Under Two Flags; good houses pleased. Warren and Day's U. T. C. 7; fair house; poor performance.

FAIRBURY.—NEW OPERA HOUSE (Slaughter and Gregory, managers): The Bell Ringers 10. A Millionaire Tramp 11. Si Perkins 13. Davy Crockett 24.——STEELE'S OPERA HOUSE (J. C. McCoy, manager): Morey Stock co. 10-15.

NEBRASKA CITY.—THE OVERLAND (D. J. Allen, manager): The Secret Dispatch 6 pleased fair house. The Village Postmaster 11; excellent performance to large house. Stetson's U. T. C. 13. The Evil Eye 18.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): A Millionaire Tramp 11. Stetson's U. T. C. 19. The Game Keeper 20. A Stranger in New York Dec. 9. Down Mobile 9. Hallo, Bill 15.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, manager): Andrew Robson co. 3 in Richard Carvel; very fine performance; packed house.

YORK.—AUDITORIUM (Joe Brown, manager): Andrew Robson 1; fine performance; full house.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Edward Piper, manager): Arthur Ward co. in The Lion's Mouth and Othello 7-10;

audience. The Heart of Chicago 21; good performances to fair house. Bostonia Orchestra 24.

CLEMENT.—OPERA HOUSE (F. H. Clement, manager): Washburn's U. T. C. 7 to good business. The Berlin Home Minstrels (local) 14. The Parish Priest 19.

CLAREMONT.—OPERA HOUSE (H. T. Sefton, manager): Rose Coghlan in The Royal Box. Tuesday 11 to pleased and fair audience.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Hi Henry's Minstrels 7; very large audience; good satisfaction. Aquilla Stockton's co. presented The Gladiator 8 to very large audience. Thomas E. Shea 10-12 opened to full houses. Plays: The Fledgling of Henry, Value of Nature, Dr. Jekyll and Mr. Hyde, The Man-o'-War's Man, Queen of Hia, The Bells, Blackbeard's Daughter, and At Hell Gate. New York by Day and Night 21. Through the Center of the Earth 22. Philadelphia Orchestra 24. Rupert of Hentzau 25. The Game Keeper 26. Donald Bally 27. Carl Haswin 28. Vogel's Minstrels 29. Katherine Rober Stock co. Dec. 1-6.

BRIDGETON.—THE CRITERION THEATRE (Hil B. Moore, manager): Joshua Simpkins 11; fair house; performance poor. Grace George in Pretty Peggy 12; opening performance; house sold out. A Woman's Sacrifice 13. Around the World in Eighty Days 20. Tracy, the Outlaw 24. Vogel's Minstrels 27. The Parish Priest 28. Charles A. Gardiner Dec. 3. Through the Center of the Earth 4. What Happened to Jones 5. The Duke of Ho. Broadway 8. Floredora 11. Eight Bells 16. The Floating Alloy 25. Our New Minister 31.

PASSAIC.—SHERMAN OPERA HOUSE (S. P. Sherman, lessee and manager): The Maid Ont 6; good co.; pleased audience. Man to Man 10 pleased good house. One Night in Paris 11; fair house. Two Nights in a Bar Room 13. Bryant Devlin Minstrel co. 17. The Little Minister 20. A Bachelor's Troubles 22. Cozy Kelley (return) 24. The Game Keeper 27. What Happened to Jones 27. The Darkest Hour 29. Hagar Revel's Vaudeville co. 29.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (Richard Shortridge, owner and manager): One Night in Paris 10 pleased fair audience. Professor Hermitage's Own Vaudeville co. 17-22. Through the Center of the Earth 23. The Counterfeiters 27. The Darkest Hour 29. What Happened to Jones Dec. 2. The Parish Priest 4.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (John L. Young, manager; Harry D'Arcy, representative): The Western Girl 10-12 pleased good business. Grace George in Pretty Peggy 14. The Rajah and the Judge 18. Around the World in Eighty Days 17-19. A Gentleman of France 22. Buck Vaudeville co. 24-26.

PATERSON.—OPERA HOUSE (John J. Geraghty, manager): Katherine Rober 10-12 in Dainty Lord Hadrian Sam Gross, Rose, Dr. Bill, A Doubting Widow, A Lady of Quality, Bennett's Choice, and Under Cover to crowded houses; co. pleased. A Romance of Coon Hollow 17. Rose Coghlan 18, 19. The Christian 20. Sky Farm 21-22.

HOBOKEN.—LYRIC THEATRE (H. P. Spelling, manager): The Limited Mail 6-8 opened to good business; co. good. Two Little Waifs 9-11 opened to S. R. O.; co. excellent. A Romance of Coon Hollow 12-15. Sullivan's Dog Day 16-19. The Darkest Hour 20-22.

ASBURY PARK.—EDUCATIONAL HALL (W. H. Hardy, manager): The Black Hand 4; co. excellent; fair business. Eva Tan Whistler 5; co. and business good. Hi Henry's Minstrels 12. New York Day by Day 25.

RED BANK.—OPERA HOUSE (Charles E. Hixson, manager): The Black Hand 4 to S. R. O.; business; good performance. Aladdin Jr. 11. Hi Henry's Minstrels 17. New York Day by Day 18. Charles A. Gardiner 24-26. What Happened to Jones Dec. 2.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Hi Henry's Minstrels 11; crowded house; excellent performance.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (L. M. Cleveland, lessee; W. L. Moss, local manager): A Wife Winner 13.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles E. Benedict, manager): Grace, the Outlaw 7; packed house; very good co. The Katzenjammer Kids 8; S. R. O. Daniel Sully in The Parish Priest 10; fine house; fine co. Henry Miller 11. The Christian 12. Isaac Cowden 14. The Black Hand 15. Fiske Old 21. Isabel Waldo 22. The Prisoner of Ranch Fel 24. Sweet Clover 25. Floredora 27. Kidnapped in New York 28. The Burglar and the Wall St.——ITEM: The Jest and Easy Club has filed articles of incorporation here. The club is composed of employes of the General Electric Co. and its object is the cultivation, production and exposition of the science and art of amateur theatricals, both private and public. For past two seasons the club has given minstrel performances.

GEORGE C. MOON.

UTICA.—MAJESTIC THEATRE (Shubert Brothers, lessees; Warren R. Day, resident manager): Grace, the Outlaw 6 to large house. Apollo Minstrels in The Girl and the Judge 7 to S. R. O.; fine performance. The Counterfeiters 8 pleased crowded house. The Ivy Leaf 10; fair performance to good audience. Hearts Adrift 11; fair performance to small house. Dan Sully 12. Joseph Jefferson in Rip Van Winkle 13. Le Voyage en Suisse 14. Floredora 17. Nobody's Claim 18. Judged Guilty 19. Henry Miller 20. The Great White Diamond 21, 22.——ITEM: Resident Manager Day, of the Majestic, has been promoted to general manager for the Shuberts of their Utica and Rochester enterprises. Mr. Day is succeeded here as resident manager of the Majestic by David Eldridge, who has been treasurer. Fred Anderson has been appointed treasurer. GEORGE H. STODDARD.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager; W. C. Smith, business-manager): Franklin Sheffield co. 10 in Down Today 216; good house. Next Door 11 disappointed small house. The Katzenjammer Kids 12 pleased good house. Reader's Band 13. The Show Girl 14. A Knight of Trenton 15. Henry Miller 17. Man to Man 18. When Knighthood Was in Flower 19. York State Folks 20. Robert Mantell 21.——AUDITORIUM (R. H. Conover, manager): The Pays 17-22. J. MAXWELL RIELAND.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Mabelle Gilman in The Maniac Maid 7 pleased good house. Thomas Keay 8 Slip 9 to fair house; good performance and play. J. K. Hackett in The Crisis 12 to S. R. O.; excellent performance. Joseph Jefferson 13. Floredora 15, 16. Annie Russell 21.——GRAND OPERA HOUSE (Shubert Brothers, lessees; C. H. Plummer, representative): Morrison's Faust 6-8 to good business. Lost River 10-12 amused good house. Nobody's Claim 13-15. Le Voyage en Suisse 17-19. Royal Lilliputians 20-22. The Cattle King 24-26. Over Niagara Falls 27-29.——LYCEUM THEATRE (Wenzgus Henderson, manager): New York Ladies' Symphony Orchestra 9 drew well. The Gilded Fool 10-15 drew well. East Lynne 17-22.——BASTABLE THEATRE (H. S. Shubert, manager): The Pays 10-15 mystified good audiences. Huntley-Moore Stock co. 17-22. Hyde's Comedians 24-29.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, managers; Warren R. Day, resident manager): Nobody's Claim 10-12; good house. Lost River 13-15; large and well pleased audience. The Royal Lilliputians 17-19.——LYCEUM THEATRE: James K. Hackett 10; large house pleased. There's Many a Slip 11, 12; fine business. German Stock co., of Buffalo, 13 in The Ironmaster pleased good attendance. Henry Miller 14, 15. Annie Russell 20. Floredora 21, 22.——ITEM: Warren R. Day, of Utica, has assumed the local management of the Baker Theatre for Shubert Brothers. Mr. Day will continue the management of the Majestic Theatre in Utica in addition to his duties in this city.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): Charles E. Chamblin Stock co. 6-8 opened in Only a Private, followed by Out of the Shadow, A Soldier of the Legion, A Man of Mystery, The Octoroon, and In the Spider's Web to fair business; average co. Boston Symphony Orchestra 10 to good attendance. When Reuben Comes to Town 11 failed to please capacity. Keeping the Loop 13 canceled. Bostonian Ladies' Quartette 14. The Christian 15. Mildred Holland 20. Gus Sun's Minstrels, booked 21, changed to 22. Floredora 25. Joseph and William Jefferson 28. York State Folks 27. Chicago Marine Band Orchestra 29.

ALBANY.—EMPIRE THEATRE (Joseph Frank, manager): Quincy Adams Sawyer 7, 8; large houses. William Faversham 10, 11 in Imprudence; largely attended. When Reuben Comes to Town 12 was a disappointment. James K. Hackett in The Crisis 14. Joseph Jefferson as Rip Van Winkle 15. The Smart Set 17-19. Mrs. Jack 20.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Le Voyage en Suisse 10-12; fair business. The Game Keeper 13-15. The Cattle King and The Bandit King 17-22.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): The Power of the Press 10-15 opened to large business. A Celebrated Case 17.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, manager; H. R. Hayden, resident manager): Keeping the Loop 6-8 pleased large house. The Fatal Wedding 10-12; capacity; co. good. The Sons of Ham 13-15. Because I Love You 17-19. Nobody's Claim 20-22.——RAND'S OPERA HOUSE (M. Reis, manager; H. R. Hayden, resident manager): There's Many a Slip 7 pleased good audience. Heartsease 8; co. and business good. William Farnsham 10, 11 in Ironmaster; co. strong. A Knight of Ruben Ha 14. Rose Coghlan 15, 16. Lost River 17, 18.

KINGSTON.—OPERA HOUSE (C. J. De Witt, manager): Daly's Orphans' Benefit 5; crowded house; performance fair. Vogel's Minstrels 6; good business; co. good. Thomas E. Shea 7; fair house; good performance. Plays: Dr. Jekyll and Mr. Hyde, Value of Nature, Queen of Hia, Bells, Blackbeard's Daughter, and At Hell Gate. Lost River 10; fair business; good performance. Nobody's Claim 11; fair audience pleased. What Happened to Jones 12 drew well and pleased. There's Many a Slip 13. Man to Man 14. Hot Guilty 15. Richard Mansfield 17.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Howe's Electric Pictures 5 pleased crowded house. New York Day by Day 6; fair business; satisfaction. Vernon Stock co. 10-12 opened to good business; added to drew last; co. good. Plays: A Story of a Fatal Wedding, The Way of the World, and In Montana. The Christian 19. Hatch's Pictures 20. Why Jones Left Home 24.

HUDSON.—OPERA HOUSE: Go Gos 2; fair performance to fair business. Santiago 4; poor production to poor house. Report of Hentzau 7; excellent production; large house. The Great Victor plays 10; unsatisfactory; to small audience. The Fatal Wedding 12 pleased good business. The Christian 14. The Great White Diamond 18. Sun's Minstrels 22. When Women and Song 27.

ITHACA.—LYCEUM (H. M. Cottrell, manager): Louis Mann in Mark the Coast Oct. 31 to fair house. The Ivy Leaf 7 disappointed good business. Kennedy Kilgour 11; two fine performances to S. R. O. Morrison's Faust 17 pleased large house. Henry Miller 18. Floredora 26. When Knighthood Was in Flower 21. Annie Russell 22. Jolly Reception 24.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, lessee and manager): Sons of Ham 3; good house; pleasing performance. When Reuben Comes to Town 10; crowded house; fair performance. Report of Hentzau 11; fair house; good performance. The Christian 17. Bostonia Ladies' Quartette 18. Mildred Holland 19. Gus Sun's Minstrels 22. Katherine Rober co. 24-29.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and managers): H. J. Stanberg, resident manager): Vogel's Minstrels Oct. 30; good house pleased. The Show Girl 1; good house. The Ivy Leaf 3; fair house. Next Door 8; small house. Wormwood 11; fair house. Reader's Band 12; capacity pleased. Man to Man 17. York State Folks 19. The Christian 20. When Knighthood Was in Flower 21.

AUBURN.—BURTIS OPERA HOUSE (H. S. Newton, manager): The Show Girl 4; fair house. The Black Hand 5 to good house. The Counterfeiters 7 pleased fair audience. The Ivy Leaf 8; light business. Hearts Adrift 10 pleased fair audience. Henry Miller 12; small house; good attraction. Wormwood 14; good house. The Katzenjammer Kids 15; fair business. Judged Guilty 18. Ellis Elsler 22.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Quincy Adams Sawyer 6; very capable co.; good house. Tracy, the Outlaw 8; medium audience; co. fair. The Parish Priest 11; S. R. O.; well presented. The Christian 13. The Sons of Ham 17. The Fatal Wedding 20. Judged Guilty 21. Floredora 22. Ollie Halford Stock co. 24-29.

JAMESTOWN.—SAMUELS'S OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): Myrtle-Harder co. 6-8 pleased large audiences. Anna Eva Fay 10-15; good satisfaction to large business. The Show Girl 17. When Knighthood Was in Flower 18. A Mother's Heart 19. Over Niagara Falls 20. A Devil's Auction 21. Morrison's Faust 22.

GLENS FALLS.—EMPIRE THEATRE (J. H. Holden, manager): New York Day by Day 5 pleased large audience. The Girl and the Judge 6 pleased top-heavy house. The Parish Priest 8 pleased; business fair. The Christian 11; business good; performance poor. Out of the Fold 13. Rose Coghlan 17. Floredora 18.

GENEVA.—SMITH OPERA HOUSE (M. Reis, lessee; F. E. Hardison, manager): Vogel's Minstrels Oct. 30 pleased small house. The Show Girl 31. The Ivy Leaf 6. The Black Hand 7; small house. Morrison's Faust 10 pleased fair house. Next Door 12. A Mother's Heart 13. What Happened to Jones 14. Judged Guilty 17. Henry Miller 18. Sons of Ham 22.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbone, manager): Up and Down Oct. 29 pleased good house. Oriental Troubadours 4; good business; general satisfaction. The Prisoner of Zenda 12; full house pleased. Flo Irwin 6 and James O'Neill 8 both canceled. Morrison's Faust 14. A King of Tramps 18. Man to Man 21.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Wormwood 1 pleased fair house. Alan Tabor in Faust 4; satisfied fair house. Next Door 6; fair satisfaction. Santiago 8 canceled. The Show Girl 12; excellent satisfaction; good business. Gus Sun's Minstrels 13. The Katzenjammer Kids 14. The Parish Priest 18.

NEWARK.—SHERMAN OPERA HOUSE (S. P. Sherman, owner and manager; H. R. Rogers, local manager): Alaska Oct. 24; fair house; co. fair. Monte Cristo 1 failed to appear. The Counterfeiters 5; good attraction to good house. A Mother's Heart 12; excellent co.; fair house. Wormwood 15. The Victor Show 19. Out of the Fold 26.

PALMYRA.—OPERA HOUSE (H. L. Averill, manager): Love and Ruin 1 failed to appear. The Counterfeiters 6; medium house; excellent production. Gus Sun's Minstrels 10; best minstrels ever in Palmyra. What Happened to Jones 17. Wormwood 22. Duffy's Jubilee 27. Circumstantial Evidence Dec. 4. The Great White Diamond 12.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, manager): Oriental Troubadours Oct. 31; good house; fine performance. From East to West 1 failed to appear. Monte Cristo 5 failed to appear. Faust 7 canceled. Whitney Brothers' Quartette 11; good house; fine entertainment. Wormwood 21. My Island Prince 25.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Charles Whyland, manager): What Happened to Jones 4; fair house pleased. J. P. Morgan's Comedians 8; good house. The Great Victor Show 14. Out of the Fold 24. The Fast Mail Dec. 3. Circumstantial Evidence 9. A Hidden Crime 26.

OSWEGO.—RICHARDSON THEATRE (Hendrickson Brothers, lessees; J. A. Wallace, manager): A Mother's Heart 7, 8, pleased good houses. Keystone Dramatic co. 10-15 opened in Home and Honor to large house. Daniel Sully 17. Richard K. Hobson 18. Katie Emmett 21, 22. Cinderella 24-Dec. 1.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): A Mother's Heart 6; fair house pleased. A Black Hand 8; light house; good co. There's Many a Slip 10; good house and co. The Jest Last 11; fair house. The Parish Priest 14. Rose Coghlan 15, 16.

LYONS.—MEMORIAL THEATRE (Burt C. Gibson, manager): Grace Cameron Opera co. 4 to large house. The Jest Last 7 pleased good audience. The Ivy Leaf 10; fair house pleased. Vogel's Minstrels 11; good performance and business. Hi Henry's 12. The Great Victor Show 13. Sons of Ham 24.

NORWICH.—CLARK OPERA HOUSE (C. S. Beckwith, manager): A Mother's Heart 7; fair audience; performance; large matinee. Grace Cameron Co. 10; fair performance and business. The Ivy Leaf 11; fair audience and good co. The Prisoner of Zenda 13. The Christian 14.

GUYUGO.—TILLOU OPERA HOUSE (Tillou and Gibson, lessees and managers): Isle of Spice 6; fair audience; poor performance. Reader's Band 8; fair audience; performance good. Vogel's Minstrels 10; good business. The Jest Last 11; fair business; good performance. Hi Henry's 12. The Ivy Leaf 13; fair business; good performance. What Happened to Jones 14; good performance. Rose Coghlan 15, 16.

PORT PLAIN.—PROCTOR'S OPERA HOUSE (Proctor Amusement Co., lessees): The Katzenjammer Kids 7; S. R. O.; excellent performance. Henry Miller 8; fine co.; large business. Wormwood 9 pleased fair house. Fiske O'Hara 10. Gus Sun's Minstrels 12. Sweet Clover 14. Chicago Marine Band (matinee) 15.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, manager): A Trip to the Moon 8; performance fair; small audience. Hi Henry 9; performance fair; small audience. Sons of Ham 10-12; business fair; co. good. A Parisian Model 13. A Bachelor's Troubles 17.

MERRIEWA.—OPERA HOUSE (Cooper and Reed, managers): Reed's Comedians; good house; excellent entertainment. Wormwood's Monkey Circus 11; good house pleased. Duffy's Jubilee 12. Guy Bates Post 13. Gus Sun's Minstrels Dec. 5.

ROSEVILLE.—COMSTOCK OPERA HOUSE (Frisbie and Sawyer, managers): A Mother's Heart 6; fair house; excellent co. Duffy's Jubilee 11; fair house; good co. The Great Victor Show 17. A Bachelor's Honeymoon 18.

LOCKPORT.—GUNDE OPERA HOUSE (Charles G. Gunde, manager): Antony Cook co. 3-8 in Devil's Island, A Mystery Supreme, In the Palace of the Czar, The Silver King, The Count Chouri, and Lost in New York to large business. Hoosier's Feast 17.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (H. Bob, lessee; C. S. Smith, manager): Hart Boys 10 fair co.; fair business. Reader's Band 12; fair house; good co. Vogel's Minstrels 13; fair house; good co. Gus Sun's Minstrels 14; fair house; good co. The Great Victor Show 15. Sons of Ham 24.

PENN YAN.—YATES LYCEUM (H. S. Bell, manager): The Show Girl 8. Gus Sun's Minstrels 9; fair performance and business. Wormwood 12. The Prisoner of Zenda 13.

HERKIMER.—GRAND OPERA HOUSE (Sam Schreiner, manager): Kennedy's Feast Oct. 31; large house; good performance. The Katzenjammer Kids 10; S. R. O. pleased. Nobody's Claim 12.

COXSACKIE.—DOLAN OPERA HOUSE (Pierce and Dunton, managers): Gus Sun's Minstrels 10. Brooke's Mexican Band and Orchestra 22.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): The Ivy Leaf 12; poor performance; light business. The Parish Priest 13.

WARSAW.—IRVING OPERA HOUSE (H. B. Baker, manager): Oriental Troubadours 1; good performance to large audience. Faust 7.

GIFFORD.—GIFFORD OPERA HOUSE (Harry Tow, manager): Hoffman's moving pictures 13.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Bayer Brothers in Next Door 7.

BATAVIA.—DELLINGER OPERA HOUSE (H. J. Dellinger, manager): Hoffman's Feast 19.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (W. F. Randolph, manager): Gilbert Stock co. 3 in The Christian; packed house delighted. Green Cameron Opera co. 4 in A Normandy Wedding; good house pleased. The Two Orphans 12.——GRAND OPERA HOUSE (Whitlock Brothers, managers): Marie Lamour in A Wise Woman; good house pleased.

GREENSBORO.—GRAND OPERA HOUSE (R. A. Bellamy, lessee; H. H. Tate, manager): A Wise Woman 8; poor business; fair co. My Partner 6; fair performance. The Two Orphans 10; good production; capable co. The Cowboy and the Lady 11; good business and performance. The Man from Mexico 12. Hoyt's Comedians 13. Rose Coghlan Dec. 1.

DURHAM.—CONSERVATORY OF MUSIC: Boys' Symphony Orchestra 4 delighted large audience.——OPERA HOUSE (Hackney and Freeland, managers): Isaac's Band 7; fair but appreciative audience. The Man from Mexico 10 pleased capacity. Two Married Men 13. Long and Lyon Stock co. 24-29.

GOLDSBORO.—HERRINGER OPERA HOUSE (J. H. Hill and Son, managers): Boston Ideal Opera co. Oct. 30-1; good house and performance. Boys' New York Symphony Orchestra 5; good house; performance very good. Barlow and Wilson's Minstrels 11; good house; fair performance.

CHARLOTTE.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Grace Cameron Opera co. in A Normandy Wedding 3 to large and well pleased audience. My Partner 7; business and performance poor. The Two Orphans 11; good business; performance fair.——OPERA HOUSE (Kit Gray, manager): Dark 3-11.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Isaac's Band 7 to small but delighted audience. The Cowboy and the Lady 10 to fair business. The Man from Mexico 11.——MONUMENTAL THEATRE: Two Married Men 15.

TARBORO.—OPERA HOUSE (G. A. Weddell, manager): Barlow and Wilson's Minstrels Oct. 31; good house, fair performance. Boston Ideal Opera co. 1 failed to appear.

WINSTON-SALEM.—ARMORY HALL (J. C. Bequest, manager): Boys' New York Symphony Orchestra 12 failed to appear. Dark 13-15. Graham-Grodwin Comedy co. 17-22.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Isaac's Band 5 canceled. Barlow and Wilson's Minstrels 10 pleased capacity.

NORTH DAKOTA.

FARGO.—THEATRE (C. P. Walker, manager): The County Fair Oct. 30, 31 to good business. James Neill co. 4 pleased large house in Hon. John Grigsby; George Bloomquest merits special mention. Same co. gave The Starbucks 5 to delighted audience. Thomas Jefferson as Rip Van Winkle 6 pleased large audience. The Penitent 13. Sandy Bottom 17. Friends 19. James Neill (return) in Under the Red Robe 19. The Bonnie Brier Bush 21. Barbara Frietchie 24. Under Two Flags 26. Foxy Quiller 27.

MANDAN.—OPERA HOUSE (W. D. Kennelly, manager): A Little Outcast Oct. 27; good co. Philharmonic Quartette 31; pleased audience. Peck's Bad Boy 12. At Sandy Bottom 20. The Stowaway Dec. 5. Side Tracked 9. The Missouri Girl 16.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausenman, manager): Nell Burgess 4; packed house; performance well received.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Shore Acres Oct. 27; large house; fine performance. Thomas Jefferson in Rip Van Winkle 10.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Globe Trotter Oct. 31 (canceled).

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Reis, manager; Otto Kilvos, business-manager): Bertha Galland in Notre Dame 10, 11; fair houses.——LYCEUM THEATRE (Frank Burt, manager): The Pride of Jennico 6-8; good co. and houses. All On Account of Eliza 9-12 pleased.——BURT'S THEATRE (Frank Burt, manager): The Sweet's Revenge 6-8; good business. Lost in the Desert 9-12; packed house.——EMPIRE THEATRE (J. H. Garner, manager): The

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stock co. put on the first performance in its history in the theatre of The Fatal Card 2-8; pleased full houses.——ITEM: The auditorium will close its doors for a fortnight, when it will be called the Savoy.

C. H. HIGGS.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Way Down East 7 played to S. R. O.; satisfaction. A Bachelor Artist 12. An American Gentleman 13. The Policeman's Daughter 17. The Alabama 18. The Pride of Jennico 20. A Royal Family 21. Are You a Mason 22. Famous Hotel Mysteries 24. WILLIAM H. BRADLEY.

AKRON.—NEW COLONIAL THEATRE (H. Reis, proprietor; John R. Pierce, manager): Percy Grandon 7 pleased large audience, fair co. Vogel's Minstrels 8; fair co.; good house. Reader's Band 10-12. Plays: In Darkest Russia, Carnegie of Society, Daughter of the South, A Prisoner of Algiers, On the Trail, Captive vs. Lakes, The Outcasts Ute, and The Quaker Girl; good house pleased. Williams and Walker 17. Hidden Alley 18. The Wolf Hunters 20. Colonial 21.——GRAND OPERA HOUSE (F. W. Albrecht, manager): At Orpheus Circuit 6-8; co. good; large audiences. Gay Masqued Party 10-12; large audiences; co. very satisfactory. The Bonnie Brier Bush 13-15. Big Jones 17. Down to Memory 18-22. The Gambler's Daughter 24-29.

LIMA.—FAUROT OPERA HOUSE (Frank Burt, lessee; E. F. Maxwell, manager): The Prisoner of Zenda Oct. 29 pleased good house. Reader's Band 10 (matinee) 11; fair house; excellent performance. Princess and Dockstader's Minstrels 7 pleased large audience. Hatboy Hale 8; fair house; excellent performance. The Merry Comedy co. 9-15 presented Two Friends, Miss Nobody from New Jersey, Cinderella, and Reuter's Redeemer; good business and satisfaction. Old 81 Stebbins 18; good house; fair performance. The Pride of Jennico 21; excellent performance; good house. An American Gentleman 22. The Jessop Boys in Missouri 25. The Fatal Wedding 27. Al. Martin's U. T. C. 29. Allen of Old Vincennes 31. Foxy Grandpa 32.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Heiss, manager): The Road to Ruin 5; fair performance; good business. Foxy Grandpa in A Royal Family 7 pleased full house. Nathan Hale 8 pleased fair house. The Sunbeam 11 pleased good house. A Runaway Girl 12; gave satisfactory performance to fair patronage. Frank Daniels 13. Gertrude Quinlan 14. When We Were Twenty-one 17. The Pride of Jennico 18. Up Went Harper 20. Hearts of Gold 21. The Harvard 22. Hour 23.——FOUNTAIN SQUARE THEATRE (C. J. Gross, manager): Among the Millers 3 opened to A Lucky Quintet 6; specialty attractive; drew well. In Louisiana 13. Next Door 15. An American Gentleman 17. Old 81 Stebbins 19, 20.

WARREN.—OPERA HOUSE (Elliott and Gotham, managers): A Warm Match Oct. 30; good house and co. An American Gentleman 31 pleased fair audience. Our New Minister 1 (return); S. R. O. pleased. Reuter-Hamilton co. 3-8; fair business. Plays: Darkest Russia, Outcasts of Society, A Daughter of the South, A Prisoner of Algiers, The Fog Train, A Country Girl, and A Knight for Life. The Floating Alloy 10; fair patronage and co. Over Niagara Falls 12. Miss Cella Ashley 13. The Scout's Revenge 15. A Country Kid 20. Up York State 22. The Fisherman's Daughter 25. A Man from Sweden 27.

SANDUSKY.—OPERA HOUSE (H. A. Weller, lessee; H. W. Ross, manager): Rosetta Oct. 30; S. R. O. pleased. Way Down East 31; S. R. O. pleased. The Gates of Justice 6; business and co. good. Our New Minister 8 (return); S. R. O. The Floating Alloy 7; good business. Lost in the Desert 8; business and co. good. The Sparks 10 to record breaking business. A Montana Outlaw 11; cowboy drama. The Pride of Jennico 12; co. and business good. Artemus 13. A Warm Match 15. A Runaway Girl 17. William and Walker 18. Thorp's Many a Slip 20. Sweet Clover 21. When We Were Twenty-one 25.

CANTON.—THE GRAND (M. C. Barter, manager): The Great Ruby Oct. 30; good co.; business poor. A Warm Match 30 pleased fair house. The Fatal Wedding 1; large house; well pleased. Her Marriage Vow 4 to good business. Eleanor Gordon Concert co. 6 pleased small audience. Foxy Grandpa 4; large business. The Floating Alloy 8; large house. A Desperate Chance 12 packed house. A Montana Outlaw 14. Sweet Clover 15. Bennett and Moulton 17-22. Hilda Thomas 24. The Madman 28. Up York State 27. Devil's Auction 29.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Next Door Oct. 30; fair house and performance. East Lynne 5; fair performance and good house. Shooting the Chutes 6; good house; fair performance. A Royal Family 8; good house; fine performance. Robert B. Mantell 10; fair house; good performance. The Pride of Jennico 12. A Fisherman's Daughter 14. Are You a Mason 21. Mr. Plaster of Paris 22. Midnight in New York 28.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, manager): Devil's Auction 4; delighted good house. Shooting the Chutes 5 pleased fair business. A Hidden Crime 7 failed to please small house. Next Door 10; house and performance fair. The Dagger and the Cross 11; fine performance; good business. The Fisherman's Daughter 13. The Pride of Jennico 14. Mr. Plaster of Paris 15. Mickey Finn 24. Pete Baker 26. Old 81 Stebbins 27. When We Were Twenty-one 28. King Dodo 29.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): An American Gentleman Oct. 28; fair business. Gibney-Sheffler Stock co. 27-2. Plays: The Woman in Black, Down in Maine, The Black Flag, Hearts are Trumps, A Prince of Liars, Jesse James, and A Man of Mystery. Al. Martin's Ten Nights in a Barroom 4 to S. R. O. pleased. Our New Minister 7 (return) to fair business; co. excellent. An American Hustler 11. Foxy Grandpa 12. Chris and Lena 17. Shooting the Chutes 18.

DAYTON.—VICTORIA THEATRE (Lee M. Reis, general manager; G. C. Miller, business-manager): The Wild Rose 5; S. R. O.; pleasing musical comedy. The Wizard of Oz 7, 8; fair business played. The Royal Family 10 to light business.——PARK THEATRE (Harry E. Painter, manager): The Man Who Dared 6-8; S. R. O.; a strong melodrama. In Convict Stripes 10-12; S. R. O.; a fair cast and good scenic effects combined to give a satisfactory interpretation.

MARTINS FERRY.—STAR THEATRE (J. F. Stumenberg, manager): The Fast Mail Oct. 30; fair house; good performance. Old Arkansaw 1; fine performance to good business. A Desperate Chance 6; good co.; S. R. O.; receipts $260. My Friend Hogan 12; fair house. A Hidden Crime 13. College Lady Entertainers 14. In Gay Paris 15. The Deestrict Skule (local) 18. Shooting the Chutes 19. Stuberville's Romeo and Juliet 22.

LORAIN.—VERBECK THEATRE (T. E. Johnson, lessee and manager): An American Gentlemen 4 pleased large audience. Her Marriage Vow 6; excellent satisfaction; very large house. The Scout's Revenge 11; good performance; large audience. The Gates of Justice 13. A Country Kid 17. Way Down East 18. A Gambler's Daughter 19. Martin's U. T. C. 21. The James Boys in Missouri 22. Foxy Grandpa 24.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Al. W. Martin's Ten Nights in a Bar Room Oct. 31 to good business. Mr. Bluff of New York 4 failed to appear. A Desperate Chance 7; largest house of season pleased. A Warm Match 13. My Friend Hogan 14. A Breezy Time 17. A Thoroughbred Tramp 19. Monte Cristo 22. Watson's Orientals 24. Papa's Baby 27. Shooting the Chutes 28.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, manager): California 6; fair house; excellent co. Side Tracked 8; S. R. O. pleased. Murray Comedy co. 10-15 (return); good business. Plays: A Southern Romance, The Blue and the Gray, and Friends. All On Account of Eliza 12. The Fatal Wedding 13. Foxy Grandpa 19. Up York State 21. The Madman 28.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, manager): Bi Bi (local) Oct. 29 pleased large house. Romeo and Juliet 1 pleased fair house. East Lynne 6; fine performance to good house. A Hidden Crime 8 pleased fair house. Way Down East 12.——GRAND OPERA HOUSE (F. M. Stevenson, manager): The Madman 4; pleasing performance to good house. Are You a Mason 18.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): California Oct. 30 pleased good audience. Old 81 Stebbins 1 to good business; co. fair. When Knighthood Was in Flower 7; good co.; largest house of season. The Fatal Wedding 11; fair audience pleased. Up York State 21.——T. M. C. A. AUDITORIUM: Brooke's Chicago Marine Orchestra 8; crowded house.

YOUNGSTOWN.—OPERA HOUSE (Frank Burt

(Continued on page 25.)

THE FOREIGN STAGE

LONDON.

Sundry New Productions - Sidetalks of the Stage—Gossip.

(Special Correspondence of The Mirror.)

LONDON, Oct. 25.

We have been pretty calm this week, barring another little flutter from the Secretary for War and from certain of the newspapers concerning the admission or otherwise of soldiers who come to the theatre in uniform; and with the exception of the presentation to the London County Council of a petition signed by nearly four hundred clerics of all denominations (including several of the best bishops) against opening theatres for pay on Sundays—a sort of thing which, as far as I know, no one proposes to do. We have therefore been comparatively free from those alarms and excursions mentioned by the playmaker whom certain of your native cranks and crankesses would prefer to call Frillium Bakespeare, and have been peacefully able to gamble sundry new plays.

The first of these new plays was Mrs. Willoughby's Kiss, written by Frank Stayton, a very promising young writer who was part author of Charles Hawtrey's recent failure, The President. Stayton's latest was originally tried at Brighton eighteen months ago with Mrs. Brown-Potter in the leading part. It was produced last Saturday by Frank Curzon at the Avenue. Thanks to its ingenious if light story and to its splendid cast, Mrs. Willoughby's Kiss at once caught on. Whether it will continue so to catch, of course, remains to be seen. The play shows how Oswald Brandram and Mrs. Willoughby, coming to a certain Plymouth Hotel to meet the respective wife and husband whom they have not seen for years, take each other in the dark for the said husband and wife and embrace accordingly. Anon they discover their mistake and they also anon discover that each's mate is anything but to each's liking. They secretly change about, so to speak, and in due course Brandram and Mrs. Willoughby (the kisser) resolve to elope together. All comes right in the end, however. Frank Mills, a strong histrionic citizen of your States, is a fine Brandram, the dashing Ellis Jeffreys is excellent as Mrs. Willoughby, and Florence St. John (alas! without a song) as Mrs. Brandram and Annie Hughes as her daughter were alike charming. Scott Buist also scored as Laurence Hyrney, a sort of light comedy Chorus such as Wyndham delights to play.

At the beginning of the week it became necessary to examine two new dramas. The more important of these was A Free Lance, written by W. A. Tremayne, Tun Mirnon's Montreal correspondent, who made himself popular during his brief stay in London a year or two ago. A Free Lance, which became so well known to American playgoers through R. B. Mantell playing it, was produced at the Britannia. It is indeed a triumph for a strong, romantic, high-class literary work such as A Free Lance to succeed at this theatre, for it is absolutely the very worst house in all England for such a piece. The Britannia is in Hoxton, one of the poorest and dirtiest of London districts, and it is a huge barn of a playhouse with prices ranging from threepence to a shilling. The only dramatic fare made to serve there is the wildest and weirdest of melodramas, which must possess considerable marrow-freezing powers to the square inch. You may easily imagine then that when I found Tremayne's play shaping as a George Alexandrian St. James' piece I began to tremble for its reception. But lo! the vast audience of horny-handed toilers and flower and factory girls of these ancient slums (where Rare Ben Jonson, then a bricklayer, once killed a man) followed the five acts of A Free Lance with the closest and most enthusiastic attention and thunders of applause. As the story of the play is familiar to Mirnon readers I need only say that W. S. Hartford, who was instrumental in producing the piece, was very popular as the free lance, Sir Rudolph. Louisa Peach was pathetic and engaging as the Princess Hilda, whom Rudolph rescues from being burned at the stake for witchcraft, and Ernest R. Norris as the conscience-stricken jester, Otto; Judith Kyrle as the cat-like Countess Magda; Edwin Ferguson as the Countess' parricidal paramour, Count Oscar, and Arthur St. John as the now murderous and anon meek Chancellor were all powerful. Great success as A Free Lance is, of course it can only be played at the Britannia this one week. The managers (the Brothers Crauford, nephews of the late Sara Lane) must put up a fresh play every Monday. Nothing but the pantomime ever runs more than one week, and the Britannia's pantomime usually has the longest run of any in London. I shall hope, and indeed shall expect, to see A Free Lance with its stirring mediæval situations and its strong dialogue come out anon in its proper place—that is, the West End.

The other drama was by the prolific and always popular Arthur Shirley. It bore the somewhat familiar title of The Midnight Mail, and proved a strong piece, now suggestive of Drink (as adapted by the late Charles Reade from Zola's "L'Assommoir") and anon of the late Dion Boucicault's After Dark, which was very similar to the late Augustin Daly's Under the Gaslight. The hero of Shirley's newest started as a sort of Coupeau but became more and more temperate as the play rolled on, and finally he, being a locomotive driver, had a fearful life and death struggle on the engine plate of his madly flying loco. with the villain who had caused all the woe. The villain would fain have murdered the hero, instead of which the hero slew him, and then he and his long-persecuted wife lived happy ever after. At least they gave every sign of going to do so when the curtain fell. The chief histrionic scoring was made by Rawson Buckley as the hero, Oscar Adye as the villain, Lily Malyon as the heroine, and Blake Adams as a highly amusing boozy blackguard.

We have had some excellent oratory this week from Sir (who is also Doctor) Henry Irving, who spoke affectionately and wisely of the beloved and wise millionaire, Dr. Carnegie, who this week has got his doctorship as Lord Rector of Edinburgh University. Sir Squire Bancroft has also spoken sensibly at a big church diocesan meeting, denouncing those numerous persons who appear to take every care never to speak from the pulpit so as to be heard and understood.

Dan Leno and Marie Lloyd, both recovered from recent illnesses, duly reappeared in the London variety theatres this week. Frank Lincoln has reappeared at the Alhambra and Ada Reeve at the Palace. Margaret Cornelle, when on her way to reappear there on Monday, met with a severe accident to one of her dainty ankles. She has since returned, however.

Beerbohm Tree sends The Eternal City on tour on Monday. He will keep his own company with the piece at His Majesty's. On the road Philip Cunningham will play Roeal; Arthur Royston, Bonelli; Fisher White, the Pope, and the beautiful Maud Jeffries, Roma.

Sporting Simpson is to be withdrawn from the Royalty, and George Giddens and Charles Cochran will anon produce at the Royalty F. Anstey and Kinsey Pisle's new play, Lyre and Lancet. Another play which finishes forthwith is H. Arthur Jones' Chance, the Idol. Its place at Wyndham's will be taken on Monday by The Marriage of Kitty, which with Marie Tempest and Leonard Boyne will be shifted from the Duke of York's. There's Many a Slip will also be withdrawn from the Haymarket to make room for Captain Marshall's new play, The Unforeseen.

Next Saturday, the first day of the dark and drear November, is the date still holding good at the time of writing for the production of Mr. (or Dr.) J. M. Barrie's new play, The Admirable Crichton, at the Duke of York's. The name part indicated in the title of this high society comedy is to be played by H. B. Irving and the other chief parts will be sustained by Clarence Blakiston, Gerald Du Maurier, Henry Kemble, Sybil Carlisle, Muriel Beaumont, Fanny Coleman, and Irene Vanbrugh.

There have been, of course, other Crichton plays ere now, but these have not been of the modern kind, as the brave Barrie's is, but were for the most part adapted from the late Harrison Ainsworth's exciting sword and dagger romances written around the real Admirable Crichton, speaking of Crichton, "Richard Henry" (Hickand Butler and H. Chance Newton) some time ago prepared a musical mixture entitled Crichton, the Cutchawed.

As to skits of popular plays, I learn that arrangements are now in progress for a travesty of The Eternal City. This travesty is by Richard Northcote, a smart young journalist of the Daily Chronicle, and is at present entitled A Roman of Cheshire. Now that His Majesty has this week been to His Majesty's to see Hall Caine's much debated play so beautifully produced by Tree, even increased business will doubtless rule at the box office, which, of course, is all the better for the burlesque.

At the O. P. Club's next gathering at the Criterion Grand Hall next Sunday, Alfred T. Robbins, journalist, will ask a conundrum. It is entitled "Are Dramatic Critics Any Use?" In order, doubtless, that certain of us wicked dramatic critics may be prepared to defend ourselves, we have each received from the O. P. Club a kind of a syllabus setting forth sundry questions to be filled in. As for example: 1. "Are Dramatic Critics Any Use to (A) author, (B) actor, (C) manager, (D) playgoer?" 2. "Is the prosperity of plays affected by dramatic criticism?" and 3 "Would the criticism be more likely to be independent if the writers paid for their seats?" For my own part I, speaking as a somewhat grave and reverend sinner in this connection, I can only repeat the time-honored phrase, "I give it up."

Speaking strictly between ourselves, however, I must confess that I have often thought of late that it is a somewhat cruel, not to say burning shame, that managers do not provide dormitories so that certain very tony, cutchawed and always bored critics may lie down and slumber in peace, instead of having to doze in the stalls while some question of the play is to be considered. Of course, you won't let this remark go any further, will you?

Nov. 1.

I write this with fear and trembling, lest the American nation should have ceased to exist since the mighty Marie Corelli's lofty denunciation thereof in her article on the Uselessness of Millionaires in general and of Andrew Carnegie in particular in the just published new magazine called *King and Country*. In case, however, that your nation or any part thereof should still be left standing, I send this humble epistle with intent to describe the new theatrical productions of the week in this city, in which the said Marie, alas! always refuses to dwell.

The first production since my last letter was Monsieur Beaucaire, as written by Booth Tarkington and Evelyn Greenleaf Sutherland. This play, originally acted in your States by Richard Mansfield, had its first London hearing at the Comedy last Saturday, being enacted by Lewis Waller, who a few weeks ago first tried the piece in Liverpool. As I then gave an account of the play and its playing, I have only now to state that Monsieur Beaucaire was enthusiastically received by a distinguished batch of metropolitan playgoers and that it bids fair to bring back financial fortune to the long unlucky Comedy Theatre. Lewis Waller was in fine form as Beaucaire: indeed, now that he has imparted, as I advised, more lightness to the lighter passages, he has never been seen to such varied advantage. He was admirably supported, especially by Grace Lane as Mary Carlyle, Constance Walton as Laddy Bellarton, Arthur Lewis as the Marquis de Mirepoix, Edward Ferris as the Duke of Winterset, and Thomas Kingston as Rakell. The piece is beautifully mounted. Whenever Waller finds a change necessary he will doubtless try Poet John Davidson's new version of Ruy Blas.

One of the many often-threatened dramatizations of Cutcliffe Hyne's "Captain Kettle" stories has at last come out at the Adelphi, which has just been secured for five years by Murray Carson, player and playwright, and the many theatred William Greet, who only a few years ago started his theatrical life as acting manager for Willie Edouin at the Strand and is now the richest manager in Great Britain. This "Kettle" play has been adapted (by Hyne's permission) by the said Carson and Malcolm Watson, late dramatic critic of the *St. James' Gazette*, and now writer of "The Drama Day by Day" in the *Daily Telegraph*. It is a strong, vivid drama, and the varied vicissitudes of the plucky little Tyneside mariner (who, like St. Paul, is "in perils oft") are interestingly, not to say ingeniously, set forth. The play has one defect, a defect usually regarded as serious at such a home of domestic melodrama as the Adelphi—that is to say, it has no dominant love interest. Kettle is (as in the stories) a married man and he is amorously pursued by the handsome but haughty Spaniardess, Donna Clotilda, who is mixed up in sundry villainous schemes with the villainous Valdez. Murray Carson made a pronounced hit as the indomitable Captain, and looked as though he had stepped out of the pictures to the stories. Esmé Beringer was splendid as Clotilda, W. L. Abingdon was powerful as Valdez, and Mark Kinghorne, one of our quaintest comedians, was richly humorous as the drunken McTodd. The piece is realistically mounted and contains a wonderful yacht designed by the aforesaid Malcolm Watson's brother, who designs real yachts, including certain of those ocean-going greyhounds which have had to contest your famous native-built specimens.

The most important production this week has been that of Harry V. Esmond's long-promised play, My Lady Virtue. This was vouchsafed unto us by Manager Arthur Bourchier at the Garrick on Monday to a crowded audience full of lords and ladies of high degree, and sundry leading lights of literature, art, science, the navy, the army, and the higher finance—not to mention politics, which, as one of Dickens' characters has assured us, "surprises by himself." That such a gathering should assemble, however, is not surprising, for ever since young Esmond wrote that charming comedy, One Summer's Day, any play from his pen is regarded with interest. He has not been uniformly successful, however, at least not in a financial sense. His powerful but somewhat gloomy play, Grierson's Way, did not last beyond a trial matinee or two; The Wilderness was not a great success at the St. James, and even When We Were Twenty-one, such a tremendous success on your side, petered out in a month or so on this side, notwithstanding the fine acting of friend Nat Goodwin and his lovely wife.

I am inclined to think that, although the business at present is very big, My Lady Virtue will not attain to a phenomenal run. It possesses considerable merit, as any work from so brainy a dramatist and actor must possess, but its merit bobs up in spots, so to speak. It is not sustained. Not to put too fine a point upon it, the play resembles the behavior of the late unlamented Macbeth, in that it is "infirm of purpose." Ever and anon you find yourself wondering what the author would be at. Moreover, the last act is what no last act should ever be (but alas, often is)—the weakest of the lot. The dialogue is smart and the characterisation often clever—as is Esmond's wont—but the play as a whole is somewhat disappointing, although, as is the case with most of Esmond's works, it sets you thinking a good deal and thereby stamps itself as the work of a thinking man. For this, of course, your Gawain is duly grateful, for really (between ourselves) we have so many play-makers nowadays who appear to put their brains (if any) away in a cupboard when they sit down to play-make.

My Lady Virtue is the knickname given to the beautiful and pure-minded if somewhat overprim young wife of a rising politician, who is an under Secretary for State. She prides herself on her strict regard for what Charles Hawtrey used in one of his characters to describe as the simple, manly, straightforward, beautiful, unadulterated Truth. So much so that when presently the young wife discovered that her husband formerly "kept house" (to use the now accepted Pineronian phrase) with a certain neighbor since married, and that he is threatened with a divorce action because he has written to her since her marriage, My Lady Virtue insists that her husband shall boldly stand forth and confess all before the world, so as to start afresh fairly, forgiven by her. Her husband in vain points out that such a course, being (as he shows) preventable by accepting the aggrieved husband's offer to be "squared, would not only blight his own public career, but would also ruin the woman, who since her marriage has been perfectly innocent as far as he is concerned. My Lady Virtue, however, is inexorable, and so here we have what W. S. Gilbert (who sat in front) was wont to call "a nice point—I do not remember to have met it before."

The aggrieved husband, a shiftless, thriftless, horsey cur, who is running for the St. Leger a mare whom he has satirically named "My Lady Virtue," after his prim and prudish little neighbor, comes and coolly offers to drop all proceedings if the politician will pay him two thousand pounds! He brags much of the possession of certain letters, but it is presently seen that he has not among them the letter written by the politician since the supposed erring wife's marriage. This letter has really been filched by his horsey-sexy wife, who sends it under cover to the politician's wife. She, instead of destroying it at once, quixotically, not to say idiotically, hands it back to the horsey husband and thus puts her own husband in that would-be blackmailer's power. Finding speedily that she has put all the matrimonial fat into the domestic fire and that all her people denounce her not only as an ass but, as one of Henry Arthur Jones' characters says, a silly ass, to boot, My Lady Virtue suddenly executes a change of front and then makes matters worse by going alone by night to the horsey man's rooms to give him her own check for £2,000 in order to settle matters. By this visit she, of course, according to the usual moral code of playwrights, blasts her own fair fame, at least pro tem. Everything, however, is anon made right by the repentance of the horsey cad, who returns to respectability and to the wife whom he has really always loved and who, although professing not to love him just to annoy, has always had a deep affection for him. This strange and shifty and always bickering couple, who from time to time respectively remind one of poor old Rawdon Crawley and Becky Sharp, go out into the world to set up afresh on the large winnings which at that moment have been gained for them by the victory of "My Lady Virtue" at the Leger. The other couple mutually forgive each other and prepare to live happy ever after.

Arthur Bourchier has never in his histrionic life played so finely as he plays the horsey husband. His wife, Violet Vanbrugh, is powerful and effective as his volcanic helpmate, and Eva Moore (who is Mrs. Esmond) plays the same part delightfully and as convincingly as the other has allowed her to do. Dawson Milward (one of the tallest men on the British stage) enacts the politician husband well, and clever little character studies are contributed by Dolores Drummond, Kate Bishop, and Sam Sothern.

We have had a new dramatist shed upon us this week—namely, Mrs. Humphrey Ward, whose "Robert Elsmere" (whether for good or ill) set all tongues, especially theological tongues, wagging a few years ago. Mrs. Ward's play is called Eleanor and is adapted from her own somewhat wordy story of the same name. I do not know whether Mrs. Ward will one of these days write a play which shall possess the not altogether unnecessary ingredient of dramatic effect, but I do know that Eleanor, which started a series of matinees last Thursday at the long-closed Court Theatre in Sloan Square, is utterly lacking in dramatic power. It might almost be described as a four-act essay on Insanity—and four acts, you will agree, is a bit too long for any essay. Even such finished artists as Marion Terry and Elizabeth Robins failed to stir the pulses of kind and patient friends in front. The play's only real merit is its dialogue, which, as might be expected from so skilled a writer, is written smoothly and incisively. But Eleanor in other respects is comparatively useless, because very early in the proceedings it starts to "lose the name of action," as a certain moody-melancholy Prince of Denmark would say.

Inasmuch as the Dublin manager, Fred Moutlot, lately decided not to book Beerbohm Tree's recently started Eternal City touring company there, lest the character of the Pope should of-

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fond the Hibernian playgoers, the said Tree, believing that the play can give no offense in this connection, has just resolved to quit His Majesty's for one performance of Hall Caine's drama and to play the Pope himself instead of his present character, Borgelli, on the first night in Dublin. Your beautiful citizeness, Maud Jeffries, is playing Roma in this touring company.

Statements made in London to the effect that a dramatization by Stanislaus Stange of Flaubert's "Salammbo" is about to be done here, has very naturally aroused Mrs. French Sheldon to remind the newspapers (as I knew she would) that she prepared and produced, with the permission of Flaubert's heirs, a Salammbo play as far back as 1895.

The Fatal Wedding finishes at the Princess's to-night because the London County Council will not further extend Bert Coote's lease unless he goes in for structural alterations of the theatre. As these alterations are both too extensive and expensive for any sane man to undertake without he can be properly safeguarded against further mental changes on the part of the L. C. C., Coote comes out. The Fatal Wedding has just successfully started a suburban tour. Your excellent play, Arizona, a far higher class drama, is also doing big things in the suburbs.

Nov. 8.

What may be called the theatrical week began last Sunday evening with the O. P. Club's debate on the crucial question, "Are Dramatic Critics of Any Use?" The debate, which drew a large house, was opened by A. F. Robbins, manager of the London Press Association. Robbins himself did not enthuse overmuch concerning the need or otherwise of dramatic critics, but as usual he made a clever speech full of effective points. Sunday playwrights, players and play-actioners spoke: the last named, of course, very naturally speaking in their own defense. As a matter of fact, the most humorous things in the meeting were connected with the replies to a sort of syllabus which had been sent out by the O. P.'s President, Carl Hentschel, a syllabus of which I have already given Mirror readers some account. In response to these queries as to whether critics were necessary, as to whether they ought to pay for their seats, as to whether they ought to criticise new plays on the first night or a week or two later, and so on, the responders were often very genial. For example, H. V. Esmond simply wired, "God bless the critics." Sir Squire Bancroft begged to be excused. Mrs. Kendal, strange to say, had a good word to speak for the critics and thought they should be tolerated. To my thinking the funniest answer came from George Bernard Shaw, journalist, novelist, statistician, dramatist, physicist, dogmatist, critic, as he himself is so fond of asserting, atheist. "You ask me," wrote Shaw, "whether dramatic critics are of any use. You might as well ask whether the works of Rudyard Kipling are of use to the British War Office, the Indian Government or the zoological gardens!"

Perhaps the most sensible as well as the smartest thing quoted as to whether dramatic critics help a play or not was that extracted from a statement by the late Henry J. Byron, a playwright whose humorous influence has been very valuable indeed to our Pinero, our Jerome, our Carton, and so forth. "A play," said Byron, "is like a cigar. If it is bad to commence of puffing will make it draw. If it is good, everybody will want a box."

Our enjoyment, more or less, of certain new plays this week has been lessened by reason of the extraordinary doings on the part of the Licensing Committee which is deputed to deal with the annual renewal or ditto refusal of the licenses for the London theatrical and variety houses. This committee, which met on Tuesday, took first the places situated north of the Thames, and if next Tuesday they perform with the south of the Thames group the fantastic trifling which they played with those on the north we shall be in for a time of terror. I mean, of course, those which the gentle art of entertainment-providing. The very fact that certain managers were inspired about by these foibles was enough to make managers hesitated and combined to look to pack, always supposing that they had locks to pack, always supposing that they had anything left. One Colonel Sutton made himself very unpleasant with threatening theatrical folk very obdurate with the loss of their licenses if he misbehaved with the loss of their licenses if he misbehaved them at all determined to admit soldiers and sailors in uniform to all parts of the house, a thing which every manager has always done and has indeed in most cases admitted them free. Of course there is not one of us who does not wish to see Tommy Atkins and Jack Tar properly treated anywhere, but there are many of us who hold that, instead of threatening managers in this vein, it would be better if our jolting War Secretary did such officious folk as the aforesaid Sutton and such officious folk as the aforesaid Secretary did such officious folk as the aforesaid Secretary did such officious folk as the aforesaid Secretary did

injunction to that effect. She is remaining in Australia until the hearing of her suit against George Musgrove for breach of contract.

Perth, in Western Australia, is to have a new theatre, one of the largest in the Commonwealth, and constructed on modern principles at a cost of £35,000.

George Musgrove, nothing daunted by the unpromising outlook in Australia, has arranged an ambitious programme for the next few months, including a Shakespearean season, several new comic operas and a few new plays. He is also in a new combination including the Shaftesbury Theatre, London; a new theatre in South Africa, and the Princess' Theatre, Melbourne. He also mentions as probable another season of grand opera in English.

The Hawtrey company has been successful with The Lady of Ostend at the Melbourne Bijou. The play is preceded by an interesting curtain-raiser named Counsel's Opinion.

Cecil Ward has abandoned for the present taking the place of the Broughs in Australia. He thinks it better to wait until business conditions are improved. H. NEWTON DALY.

HAVANA.

Summer Offerings Close—Plans for Winter Season—A Prominent Manager Dies.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Oct. 30.

Now that the hottest months of the year are about over managers of the different theatres are busy arranging their bookings preparatory to opening the season. The Summer has not been a particularly trying one, and, as a consequence, the Albisu, presenting Zarzuelas, comic opera, has done very profitable business. This theatre is open the entire year with the exception of the "Semana Santa," Holy Week, when religious observances are kept. The present bills at this house are Ensenanza Libre, La Muerte de Agripina, and San Juan de Lus. These are good productions and have been drawing large houses. Sefiora Lola Lopez and Señorita Esperanza Pastor, the two leading sopranos, are at present out of the cast suffering with throat trouble. Their roles are being acceptably filled by Sefiora Bonoris and Señorita Alvarez.

The Summer season inaugurated over at the Payret by the Jorge Achermann Zarzuela Company, was fairly successful, and the engagement is now ended. Roncoroni and his company are at present holding the boards there, and are doing quite well with Los Dos Pilletes, Las Dos Huerfanas, Los Hijas del Capitan Grant, El Conde de Montecristo, and El Maestro de Fragua. Roncoroni's engagement will terminate in a few days, when he leaves for Mexico.

The Sissi Lamberdi Italian Opera company arrived in port recently en route to Mexico, where it is to begin a run at the Teatro Renacimiento. The organization returns the latter part of December, and will be heard at the Teatro Nacional. Señora Rosalia Chalia, Cuba's charming prima donna, who has been in the city for the past two or three months, embarked with the company. She has been specially engaged, and will make her debut at the initial performance of the company, when William Tell will be sung. Due, the much talked of French tenor, will make his bow to a Mexican audience at the same time.

The Nacional continues dark, and the Marti is being used for dance purposes.

Señor Juan Ascue, the proprietor of the Albisu Theatre, and brother of Eusebio Ascue, the manager, died in Bilbao, Spain, last month. He had been ill with consumption for some time, and went to Spain in hopes of recovering his health. He was about 70 years of age, and is survived by a wife and large family.

The Cuba Theatre has been leased by Tito Ramos, and after due alterations will be used by him for his circus. Publiones Circus is yet to come. Trevilos' Circus has left for Mexico.

The Alhambra, with its usual skits, is doing a paying business. For the past two Saturday nights the stock company has appeared at the Nacional. J. ELLIS NORRIS.

INDIA.

Offerings Successful in Spite of Heat—Vaudeville Predominant—Announcements.

(Special Correspondence of The Mirror.)

CALCUTTA, Oct. 19.

The advance guard of theatrical diversion this season is formed by the Cosmopolitan Entertainers, managed by Mr. Potnoy, of the Cosmopolitan Hotel, and Scott Leslie's Variety Troupe. With the present close weather it requires an effort—a great effort, I should say—to raise a laugh or induce people to confine themselves within the four walls of a Calcutta theatre, in the fierce glare of innumerable gas lights, even for a few hours. It therefore reflects no small credit upon Mr. Leslie and Mr. Potnoy that their appearances are being greeted by full houses. Mr. Leslie's reputation has preceded him, and now that we have had an opportunity of judging his work it is only fair to say that the reports about him were by no means over-colored. The stories that the entertainer tells will no doubt be added to the fund of after-dinner story-tellers, but they must remember when they repeat them that it is the way they are told that accounts for the roars of laughter. Mr. Leslie's monologues, The Poor Old Bachelor and A Fallen Star, afforded ample evidence of his rare gifts. His best hit, however, has so far been his song, "There's a Peculiar Thing," which is both funny and clever. He was assisted by two well-known amateurs, R. W. Bowery and W. S. Burke, the latter being a journalist of established repute. No inconsiderable surprise was excited when he appeared on the stage as a Bengali Babu, and his sketch of the Babu's reminiscences was in every respect as excellent a bit of characterization as his make-up. He spoke Bengali, I know, much nearer as a Bengali than most of his countrymen, and his appearance at the Opera House last night reminded me of the days, years back, when I found him at an in a village in the interior, with a broken bike, making himself at home with village lasses, who generally stampede at the sight of a European.

As for the Cosmopolitan Entertainers, they, too, are contributing largely to the amusement of the self-banished European and American resi-

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dents in the City of Palaces. Priscilla Verne brings down the house by her excellent songs; while the song and dance of the Le Page Sisters is also much appreciated. The impersonations and comic songs of Harry Gray are very amusing. Before I conclude my letter I should say that James Morgan has announced that he is about to pioneer through the East with the famous Valdares and a combination of vaudeville stars. The Valdares are two sisters and two brothers. Besides these there are to be two slack wire performers, the Hatford Brothers. May Lewis, Zamont, Richard Shepherd, Tom Powers, La Belle Ethel, and last, a juggler and equilibrist from America, Mons. Arlso. Mr. Morgan is expected here before Christmas.

H. C. D.

THE GREAT POISON MYSTERY.

Theo. Kremer has written many melodramas which have suited the popular taste, and most have been successful. His new play, The Great Poison Mystery, is founded on the Hallenet case. Sullivan, Harris and Woods will manage and control this new production, which has been booked in all the principal cities for the season. The plot of the play is interesting, and the characters portrayed are doubtless of those who appeared in the life-drama enacted in court. The trial will be reproduced with attention to detail. The scenic display will include the death house at Sing Sing, the interior of the Tombs, counsel's room and corridor, "Murderers' Row," the exercise yard, and the interior of the court room. Mallenet is shown throughout the play as an innocent victim of the law. He is falsely accused, convicted, retried and triumphantly acquitted. A number of amusing comedy characters adorn the heavier portions of the drama, such as "Apple Mary" and comical surgeons who seek admission to the trial. Besides this melodrama the firm will shortly present a new American comedy-drama by Hal Reid entitled The Register, in which Joe Welch, the Hebrew delineator of the East Side German Jew, will portray the leading role. This play will be seen at the Fourteenth Street Theatre, where it will be given a sumptuous production by a strong company of eighteen acting people and the best of scenic and mechanical effects. Besides the above attractions, Sullivan, Harris and Woods are proprietors of The Fatal Wedding, the companion play. For Her Children's Sake, The Road to Ruin, King of Detectives, and Between Love and Duty.

LOVERS' LANE PIRATED.

William A. Brady warns managers against attempts being made to present pirated versions of Clyde Fitch's Lovers' Lane, to which he owns exclusive rights. Mr. Brady has instructed his attorneys, Vidaver and Josephson of 116 Nassau Street, to proceed vigorously against all pirates who are attempting to appropriate his property. Among those in the Orpheum Dramatic company, now in Kansas, which boldly advertises in its repertoire Lovers' Lane, fresh from its great metropolitan success."

MATTERS OF FACT.

Edgar Foreman, playing Passepartout and introducing his specialties in Kiraly's Around the World in Eighty Days, has met with distinct success this season.

Albert Parr has resigned as tenor of the Lulu Glaser Opera company, and will be at liberty after Nov. 22.

The Curtis Theatre, popular price, Denver, Col., is being booked by Stair and Havlin, of 1441 Broadway, New York. The week of Dec. 7 is open.

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THE ONE THAT DOES THE BUSINESS.

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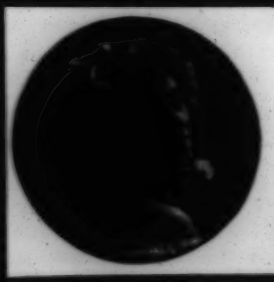

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern: Merle H. Norton, supv.; N. E. Tucker, mgr.): Dresden, O., Nov. 18, Minerva 19, Alliance 20, East Palestine 21, Rochester, Pa., 22, Elwood City 24, Beaver Falls 25, Salineville, O., 26, Wellsville 27, Wellsburg, W. Va., 28, Weirsfield, O., 29.

A BREEZY TIME (Western: Merle H. Norton, supv.; Grant Hoth, mgr.): Burlington, Kan., Nov. 18, Coon City 19, Emporia 21, Howard City 22, Peabody 24, Newton 25, Wichita 26.

A BROKEN HEART (J. E. Cuyes, mgr.): St. Louis, Mo., Nov. 17-23, Louisville, Ky., 24-26, Cincinnati, O., Dec. 1-3.

A BUNCH OF KEYS (Guy Bellmer, mgr.): Beatrice, Neb., Nov. 17, Hastings 18, Grand Island 19, Columbus 20, Norfolk 21, Sioux City, Ia., 22, Sioux Falls, S. D., 23, La Mars, Ia., 24, Fort Dodge 25, Des Moines 27-29.

A CHICAGO TRAMP: Stuttgart, Ark., Nov. 19, Helena 20, Little Rock 21, Brinkley 22, Memphis, Tenn., Dec. 1-3.

A COUNTRY KID (Louis Hunsinger, mgr.): Alliance, O., Nov. 18, Warren 19, Rochester, Pa., 21, Washington 22.

A DESPERATE CHANCE: Galion, O., Nov. 17, 18, Circleville 19, Lancaster 20, New Lexington 21, Newark 22, 23.

A DESPERATE CHANCE: Chicago, Ill., Nov. 16-30, Milwaukee, Wis., 30-Dec. 6.

A DUTCHMAN'S HONEYMOON (Geo. J. Conroy, mgr.): Hampshire, Ill., Nov. 18, Sharon 19, Union 20, Genoa 21, Hinsdale 22, St. Charles 23, Sycamore 24, Kewanee 25, Galva 26, Cambridge 27, Orion 28, Lanark 29, Mount Morris 30.

A FIGHT FOR HELLEN (Charles Douglas, mgr.): Bay City, Mich., Nov. 17-23, Frankfort, N. Y., 24-26, Manistee, Mich., 27-29.

A GAMBLER'S DAUGHTER (Eastern: J. M. Ward and E. L. Conroy, mgrs.): Shelbyville, O., Nov. 18, Louisville 19, Akron 20, Uniontown, Pa., 21-23.

A GAMBLER'S DAUGHTER (Western: J. M. Ward and E. L. Conroy, mgrs.): Lexington, Ky., Nov. 18, Hartford 19, Rome 20, Evansville 21, Waterloo 22, Bedford 23, Rolla, Mo., 24, Springfield 25, Webb City 26, Carthage 27, Nevada 28, Fort Scott, Kan., 29, Parsons 30.

A GAMBLER'S DAUGHTER (Southern: C. H. Lewis, mgr.): Bowling Green, Ky., Nov. 18, Hopkinsville 19, Clarksville, Tenn., 20, Nashville 21-23, Memphis 24-30.

A GIRL OF THE KLONDIKE (Chas. H. Yale, mgr.): Cleveland, O., Nov. 17-23, Pittsburg, Pa., 24-30, Wheeling, W. Va., Dec. 1-3, Akron, O., 4, Youngstown 5, Erie, Pa., 6, Cleveland, O., 7-10.

A GUNNER'S DAUGHTER: Ottawa, Ill., Nov. 18, Streator 19, Kankakee 20, Watseka 21, Momence 22, Gilman 23, Rantoul 24, Champaign 25, Danville 26, Paris 27, Effingham 28, Mattoon 29.

A HOT TIME (Eastern: Ward and Vokes): Boston, Mass., Nov. 17-29.

A HOT TIME (Western: Ward and Vokes): Chicago, Ill., Nov. 17-29.

A HOT TIME (Southern: Ward and Vokes): Louisville, Ky., Nov. 17-19, Nashville, Tenn., 20-22, Memphis 23-25, Little Rock, Ark., 26, Hot Springs 27, Texarkana 28, Shreveport, La., 29, Dallas, Tex., Dec. 1-3, Houston 4-6, Galveston 7, San Antonio 8-10.

A HOT TIME (Coast: Ward and Vokes): Los Angeles, Cal., Nov. 17-29, San Francisco 30-Dec. 13.

A HUNTING TRIP: Lancaster, Pa., Nov. 17-19, Reading 20, Allentown 21, Bethlehem 22, Easton 23, Phillipsburg, N. J., 24, Trenton 25, Camden 26, Wilmington, Del., 27, Chester, Pa., 28, Philadelphia 29-Dec. 6.

A JOLLY ARTIST: Jefferson City, Mo., Nov. 18, Fulton 19, Mexico 20, Moberly 21, Macon 22, Kirksville 23, Trenton 24, Chillicothe 25, Brookfield 26, Marshall 27, Sedalia 28, Boonville 29, Columbia 30.

A KENTUCKY FEUD (Wm. 2. Sloat, mgr.): Jersey City, N. J., Nov. 17-23, New York city 24-30.

A LITTLE OUTCAST (Gill and Pickett, mgrs.): Galion, O., Nov. 17-18, Bucyrus 19-20, Lakeside, Ohio, 21, Sandusky 22, Norwalk 23, Wellington 24, Oberlin 25, Elyria 26, Berea 27, Akron 28, Kent 29.

A LITTLE OUTCAST (Western: R. J. Cooper, mgr.): Dunn Creek, Ore., Nov. 17, Prairie City 18, Burns 19, Silvies 20, Canyon City 21, Dayville 22, John Day 23, Mount Vernon 24, Condon 25, Grass Valley 26, Moro 27, Wasco 28, Shaniko 29, Prineville 30.

A MERRY CHASE: Bowie, C. T., Nov. 18, Weatherford 19.

A MILLIONAIRE TRAMP (Eastern: Stuart Wallace): Ft. Wayne, Ind., Nov. 18, Auburn 19, Kendallville 20, Angola 21, Hillsdale, Mich., 22, Coldwater 23.

A MISSOURI MAGDALEN (Lorenz Kenna, mgr.): Bowling Green, Ky., Nov. 18, Paris 19, Richmond, Ind., 20, Fort Wayne 21, Jeffersonville 22.

A MONTANA OUTLAW (Warner and Allyene, mgrs.): Franklin, Pa., Nov. 18, Punxsutawney 19, Latrobe 20, Connellsville 21, Greensburg 22, Uniontown 23, Cumberland, Md., 24, Connellsville, Pa., 25, Punxsutawney 26, Brookville 27, Oil City 28, Franklin 29.

A NIGHT'S ADVENTURE (Frank Lee, mgr.): Hornellsville, N. Y., Nov. 17-23.

A PRINCE OF GOOD FELLOW (C. V. Hadaway, mgr.): Ft. Worth, Tex., Nov. 16, Denison 17, Sherman 18, Paris 19, Texarkana 20, Atlanta 21, Jefferson 22, Marshall 23, Longview 24, Gilmer 25, Pittsburg 26, Mount Pleasant 27, Clarksville 28, Paris 29.

A RACE FOR LIFE: Jamestown, N. Y., Nov. 17-23, Meadville, Pa., 24-26, Conneaut, O., 27-29.

A ROGUE'S DAUGHTER (Harry Bennett): Hartford City 20, Dunkirk 21, Gas City 22, Alexandria 23, Anderson 24, Muncie 25, Winchester 26, Hartford City 27, Portland 28, Decatur 29.

A ROYAL FAMILY (Harry Bennett): Hartford City 19, Dunkirk 20, Gas City 21, Alexandria 22, Anderson 23, Muncie 24, Fort Wayne 25, Kendallville 26, Auburn 27, Angola 28.

A ROYAL FEAST: Goldsboro, N. C., Nov. 18, Raleigh 19, Durham 20, Oxford 21, Henderson 22, Weldon 23, Tarboro 24, Greenville 25, Washington 26, New Bern 27, Kinston 28, Goldsboro 29.

A ROYAL LOVE (Geo. J. Ward and E. L. Conroy, mgrs.): Fall River, Mass., Nov. 17-19, Springfield 20-22, Holyoke 23, Pittsfield 24, Albany 25-26, Schenectady 27, Amsterdam 28, Gloversville 29, Johnstown 30.

A ROYAL PRINCE: Goldsboro, N. C., Nov. 18, Raleigh 19, Durham 20, Oxford 21, Henderson 22, Weldon 23, Tarboro 24, Greenville 25, Washington 26, New Bern 27, Kinston 28, Goldsboro 29.

A ROYAL SLAVE (Harry Bennett, mgr.): Peru, Ind., Nov. 18, Kokomo 19, Hartford City 20, Dunkirk 21, Portland 22, Decatur 23, Bluffton 24, Huntington 25, Wabash 26, Warsaw 27, Elkhart 28, Mishawaka 29, South Bend 30.

A SOUTHERN GIRL (Charles Douglas, mgr.): Hornellsville, N. Y., Nov. 17-19, Franklinton, N. C., 20, Henderson, 21, Warrenton 22, Weldon 23, Tarboro 24, Greenville 25, Washington 26, New Bern 27, Kinston 28, Goldsboro 29.

A SWEETHEART OF '61 (Eastern: J. M. Ward and E. L. Conroy, mgrs.): Shelbyville, O., Nov. 18, Louisville 19, Akron 20, Uniontown, Pa., 21-23.

A SWEETHEART OF '61 (Western: J. M. Ward and E. L. Conroy, mgrs.): Lexington, Ky., Nov. 18, Hartford 19, Rome 20, Evansville 21, Waterloo 22, Bedford 23, Rolla, Mo., 24, Springfield 25, Webb City 26, Carthage 27, Nevada 28, Fort Scott, Kan., 29, Parsons 30.

A SWEETHEART OF '61 (Southern: C. H. Lewis, mgr.): Bowling Green, Ky., Nov. 18, Hopkinsville 19, Clarksville, Tenn., 20, Nashville 21-23, Memphis 24-30.

A TEXAS STEER (Chas. H. Yale, mgr.): Cleveland, O., Nov. 17-23, Pittsburg, Pa., 24-30, Wheeling, W. Va., Dec. 1-3, Akron, O., 4, Youngstown 5, Erie, Pa., 6, Cleveland, O., 7-10.

A TRIP TO CHINATOWN (Eastern: Hoyt's): Boston, Mass., Nov. 17-29.

A TRIP TO CHINATOWN (Western: Hoyt's): Chicago, Ill., Nov. 17-29.

A TRIP TO THE JUNGLES: Staten, Mass., Nov. 17-19, Wilmington, Del., 20, Chester, Pa., 21, Norristown 22, Reading 23, Lancaster 24, Harrisburg 25, Williamsport 26, Sunbury 27, Shamokin 28, Mahanoy City 29.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Louisville, Ky., Nov. 16-23, Chicago, Ill., 24-Dec. 6.

ALASKA (Lincoln J. Carter's): Reading, Pa., Nov. 18, Allentown 19, Catasauqua, Pa., 20, Schenectady 21, Amsterdam 22, Albany 24-26, Hoboken, N. J., 27-29.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

ALICE OF OLD VINCENNES: Columbus, Ind., Nov. 18, Edinburg 19, Edinburg 20, Lima, O., 21.

ALL ON ACCOUNT OF ELIZA: Detroit, Mich., Nov. 16-23, Toledo, O., 24-30.

ALLEN, VIOLA (The Eternal City): New York city Nov. 17—indefinite.

ALPHONSE AND GASTON (Geo. Hill's): Stamford, Conn., Nov. 17, Bridgeport, 18, 19, Ansell Norwalk 20, Stamford, N. Y., 21, 22, Hudson 24-26, Hartford, Conn., 27-29, Norwich Dec. 1, New London 2, New Britain 3, Meriden 4, Waterbury 5.

AN AMERICAN GENTLEMAN: Washington C. H., O., Nov. 18, Union City, Ind., 19, Greenville 20, Alexandria 21, Kokomo 22, Hillsdale 23, Napanee 24, Mich., 25, Coldwater 27, Hillsdale 28, Napanee 29.

ARE YOU A MASON (Mich and Martin, mgrs.): Newark, N. J., Nov. 17-23.

ARE YOU A MASON (Gotham Cain, mgr.): Lorain, O., Nov. 18, Painesville 19, Athens 20, Chillicothe 21.

ARIZONA (John Tinsley, mgr.): South Norwalk, Conn., Nov. 18, Danbury 19, Hartford, Mass., 20, Brattleboro, Vt., 21, Rutland 22, Montreal, Can., 24-29.

ARIZONA (J. H. Fulger, mgr.): Providence, R. I., Nov. 17-23, Boston, Mass., Dec. 1-6.

AROUND THE WORLD IN EIGHTY DAYS: Atlantic City, N. J., Nov. 17-19.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): San Antonio, Tex., Nov. 17, 18, Austin 19, Waco 20, Ft. Worth 21, Dallas 22, Greenville 24, Paris 25, Ft. Smith, Ark., 26, Hot Springs 27, Malvern 28.

AT VALLEY FORGE (Eastern): Washington, Ind., Nov. 18, Bedford 19, Mitchell 20, Columbus 21, Marion 22, Greenville, O., 24, Hamilton 25, Troy 26, Middletown 27, Shelbyville 28, Springfield, O., Dec. 2.

BAKER, PETE (Cris and Long): Huntington, W. Va., Nov. 24, Ironton, O., 25, Portsmouth 26, Lexington, Ky., 27, Maysville, O., 28, Middletown 29, Greenville, Ind., Dec. 1.

BALDWIN-MELVILLE: New Orleans, La., Sept. 14—indefinite.

BANDIT AND CATTLE KING (Jas. H. Wallick, mgr.): Albany, N. Y., Nov. 17-22, Syracuse 24-26, Rochester 27-29, Schenectady Dec. 1, 2, Binghamton 3, 4, Hazleton, Pa., 5, Bethlehem 6.

BARBARA FRIETCHIE (Mary Elizabeth Forbes: Scott Seaton, mgr.): Bozeman, Mont., Nov. 19, Livingston 19, Billings 20, Jamestown, N. D., 22, Fargo 24, Crookston, Minn., 25, Winnipeg, Can., 26, 27, Grand Forks, N. D., 28, Brainerd, Minn., 29, Marquette, Mich., Dec. 1, Calumet 2, Hancock 3, West Superior, Wis., 4, St. Cloud, Minn., 5, Owatonna 6.

BARRIMORE, ETHEL: New York city Oct. 6—indefinite.

BECAUSE I LOVE YOU (Edward J. Hannan, mgr.): Troy, N. Y., Nov. 17-19, New Haven, Conn., 20-22, Fall River, Mass., 24-26, Manchester, N. H., 27, Marlboro, Mass., 29.

BELLEW, KYRLE (A Gentleman of France): Newport News, Va., Nov. 18, Richmond 19, 20, Atlantic City, N. J., 22.

BEN HUR: Toronto, Can., Nov. 10-22.

BERESFORD, HARRY (J. J. Coleman, mgr.): Colorado Springs, Col., Nov. 18, Pueblo 19, Salida 20, Cripple Creek 21, Victor 22, Trinidad 24, El Paso, Tex., 26, Tucson, Ariz., 27, Bisbee 28.

BINGHAM, AMELIA: Baltimore, Md., Nov. 17-23, Washington, D. C., 24-30.

BLAIR, EUGENIE (Geo. Hall, mgr.): Galveston, Tex., Nov. 16-23, Houston 24-30.

BLAKEY STOCK: Newark, N. J.—indefinite.

BOYLE STOCK: Nashville, Tenn.—indefinite.

BROWN'S IN TOWN (Frank Sheridan): Frank G. Bradley, mgr.): West Bay City, Mich., Nov. 17, Saginaw 18, Bay City 19, Manistee 20, Traverse City 21, Petoskey 22, Cheboygan 23, Mackinac 24, Escanaba 25, Marquette 26, Ishpeming 27, Negaunee 28, Ironwood 29, Hancock 30.

BRUNE, MRS. (Opera): Wallace Opera, mgr.): Shreveport, La., Nov. 18, Little Rock, Ark., 19, Pine Bluff 20, Clarksdale, Miss., 21, Helena 22, Memphis, Tenn., 23-30.

BURGESS, NELL (A County Fair): Hudson, Wis., Nov. 18, Appleton 19, Oshkosh 20, Fond du Lac 21, Portage 22, Beaver Dam 23, Cudahy 24, Grand Haven 25, Grand Rapids 27, Jackson 28, Battle Creek 29.

BURT SHEA (A. B. Shea, mgr.): Tiltonsville, Ohio, Nov. 17, Connellsville 18, Somerset, Pa., 19, Cumberland, Md., 20, Uniontown, Pa., 21, Cadiz, O., 22, St. Louis, Mo., 23-30.

CALIFORNIA (Simmons and Walworth, mgrs.): Cheyenne, Wyo., Nov. 18, Battle Creek 19, Lusk 20, Lawrence, Kan., 21, Madison 22, Watertown, Wis., 23, New London 24, Marshfield 25, Wausau 26, Rhinelander 27, Eldorado 28, Shawano 29.

CAMILLE (E. R. Hoyer, mgr.): Collinsville, Kan., Nov. 18, Council Grove 19, Herington 20, Concordia 21, Clay Center 22, Manhattan 23, Abilene 24, Salina 25, Hutchinson 26.

CAMPBELL, MRS. PATRICK: Boston, Mass., Nov. 16-22.

CAPTAIN JINKS OF THE HORSE MARINES (F. J. Kennedy, mgr.): Kansas City, Mo., Nov. 16-23, Omaha 24-26, Denver, Col., 27-29.

CARTER, MRS. LESLIE (David Belasco, mgr.): New York City, Nov. 10-Nov. 29.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CAUGHT IN THE WEB (J. H. Dobbins, mgr.): Denver, Col., Nov. 16-23, Central City 24, Idaho Springs 25, Pueblo 26, Canon City 27, Salida 28, Leadville 29.

CHRISTIANITAL EVIDENCE (Fred D. Perkins, mgr.): Greenville, Pa., Nov. 17, 18, Grand St. Mary's 19, Ridgway 20, Brockport 21, Du Bois 22, Hillsdale 24, Watkins 25, Ithaca 26, Penn Yan 27, Hornell 28, Palmyra 29, Geneva 30.

CLANCY, KATE (The Two Orphans): Augusta, Ga., Nov. 17, Atlanta 18, Columbus 19, Birmingham, Ala., 20, Montgomery 21, New Orleans, La., 22-30.

COGHLAN, ROSE (Lyceum: Mr. Sothern): Johnstown, Pa., Nov. 17, Altoona 18, Williamsport 19, Pottsville 20, Allentown 21, Bethlehem 22, Easton 23, Phillipsburg, N. J., 24, Trenton 25, Camden 26, Wilmington, Del., 27, Baltimore, Md., 28, Norfolk, Va., 29, Richmond 30.

COHAN, THE FOUR (The Governor's Son: Fred Hyde, mgr.): Philadelphia, Pa., Nov. 17-23, New York city 24-30.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA STOCK: Washington, D. C.—indefinite.

COLUMBIA THEATRE STOCK: Philadelphia, Pa.—indefinite.

CRANE, W. H. (David Harum): Milwaukee, Wis., Nov. 17-22.

CREMAZIE, HENRIETTA (The Sword of the King): Watertown, Mass., Nov. 17, Springfield 18, Hartford, Conn., 19, Putnam, N. Y., 20, 21.

DARCY AND FOOT'S STOCK: Philadelphia, Pa., Aug. 30—indefinite.

DAVID GARRICK (Carter J. White): Peoria, Ill., Nov. 16, Pekin 17, Lincoln 18, Bloomington 19, Jacksonville 21, Springfield 22, Richmond 24, Hagerstown 25, Connersville 26, Greensburg 27, Danville 28, Paris 29.

DAVID HARUM: Paris, Ill., Nov. 19, Arcola 19, Tuscola 20, Hoopeston 21, Bloomington 22, Monmouth 24, Galesburg 25, Davenport, Ia., 26, Des Moines 27, Indianola 28, Winterset 29.

DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.

DE TOURNEY, MISS ELSIE (Edward G. Hinchcliffe, mgr.): Watseka, Ill., Nov. 19, 20, Pontiac 21, 22, Clinton 24, 25, Harlem 26, 27, Charleston Nov. 1, 2.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Beaver Falls, Pa., Nov. 18, Titusville 19, Meadville 20, Jamestown, N. Y., 21, Greenville, Pa., 22, New Castle 23, Youngstown, O., 24, Akron 25, Massillon 26, Canton 27, Alliance 28.

DEVIL'S ISLAND (Western): Ann Arbor, Mich., Nov 18, Tecumseh 19, Tekonsha 20, Marshall 21, Battle Creek 22, Kalamazoo 23.

DEVIL'S LANE (Geo. F. Gray, mgr.): Ottawa, Ill., Nov. 18, Wenona, Ind., 19, Washington 20, Bloomington 21, Rantoul 22, Gilman 23.

DE WOLF, ELSIE (In the Way of the World): New Orleans, La., Nov. 16-23.

DODGE, HAWOOD (Harry L. Stearn, mgr.): Cuba, N. Y., Nov. 17, 18.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York City Sept. 6—indefinite.

DORA THORNE (The Lass in the Iron Mask: John H. Hadley, mgr.): Grand Rapids, Mich., Nov. 16-23, Traverse City 24, Manistee 25, Benton Harbor 26, Niles 27, Kalamazoo 28, Battle Creek 29.

DOWN AND UP (Eastern: Geo. H. Perry, mgr.): Johnstown, Pa., Nov. 21, Punxsutawney 22, Butler 24, Kittanning 25, New Castle 26, Youngstown 27, 28.

DOWN BY THE SEA (Phil Hunt, mgr.): Kansas City, Mo., Nov. 16-23, Webb City 24, Coffeyville, Kan., 25, Parsons 26, Chanute 27, Wichita 28, McPherson 29, Hutchinson 30, Junction City Dec. 1, Wamego 2, Newton 3, Arkansas City 4.

DOWN MOBILE (Harold J. Carter's): York, Neb., Nov. 18, Seward 19, Schuyler 20, Tekamah 21, 22, Blair 24, Wahoo 25, Plattsmouth 26, Nebraska City 27, Auburn 28, Beatrice 29.

DREW, JOHN: New York city Sept. 6-Nov. 29.

DUBOIS, BLANCHE: Baltimore, Md., Nov. 17-23.

EAST LYNNE (Rebecca Warren: Frank Hunt, mgr.): Bedford, Ind., Nov. 18, Princeton 19, Clinton 20, Terre Haute 21, Rockville 22, Wabash 24, Marion 25, Kokomo 26.

EDESON, ROBERT (The Soldiers of Fortune: Henry B. Harris, mgr.): Rochester, Pa., Nov. 18, Kenosha 19, Wilkes-Barre 20, Elmira, N. Y., 21, Utica, Pa., 22.

EIGHT BELLS: Washington, D. C., Nov. 17-23, Pittsburg, Pa., 24-30.

ELITE STOCK (C. M. Gotthold, mgr.): Brooklyn, N. Y.—indefinite.

EMPIRE THEATRE STOCK: Brockton, Mass., Nov. 18, New Bedford 19, Worcester 20, Hartford, Conn., 21, 22, Providence, R. I., 24-29.

EVERYMAN: New York city—indefinite.

FAUST (Alan Tabor's: Spinnaus Bros., mgrs.): Petrolia, Can., Nov. 18, St. Thomas 19, Woodstock 20.

FAUST (Carter J. White): Bennettsville, Ind., Nov. 19, Portland 20, Kendallville, Ill., 21, Chatsworth 22, Princeton 23, Ottawa 24, Kewanee 25, Spring Valley 26, Fulton Dec. 1.

FAVERSHAM, WM.: New York city Nov. 17—indefinite.

FAWCETT STOCK: Minneapolis, Minn.—indefinite.

FERRIS STOCK (Dick Ferris): Minneapolis, Minn.—indefinite.

FINNIGAN'S BALL (Ollie Mack, mgr.): Oroville, Cal., Nov. 18, Woodland 19, Santa Rosa 20, Nevada City 21, Grass Valley 22, Auburn 24, Vallejo 25, Oakland 26, 27, Watsonville 28, San Jose 29, 30.

FISHER, ALICE (Mrs. Jack: Henry B. Harris, mgr.): New Britain, Conn., Nov. 19, Poughkeepsie, N. Y., 20, Kingston 21, Albany 22, 23.

FISHER STOCK: San Francisco, Cal.—indefinite.

FISK'S, MRS.: New York city Nov. 10—indefinite.

FORWARDER STOCK: Pittsburg, Pa.—indefinite.

FOR LACK OF CHILDREN'S SAKE: Brooklyn, N. Y., Nov. 17-23.

FOR MERE SAKE (Eastern: E. J. Carpenter's: Jos. Pilgrim, mgr.): Bloomfield, Ia., Nov. 18, Mystic 19, Lamoni 20, Osceola 21, Leon 22.

FOR MERE SAKE (Western: E. J. Carpenter's: Gen. F. Hooper, mgr.): Victoria, Tex., Nov. 21, San Antonio 22, Lockhart 23.

FOR LOVE AND HONOR (Ed N. McDowell, mgr.): Indianapolis, Ind., Nov. 17-23, Columbus, O., 24-29.

FOXY GRANDPA (Wm. A. Brady, mgr.): Brooklyn, N. Y., Nov. 17-22.

FRAWLEY, DANIEL (James Neill and Daniel Frawley, props.): Manila, P. I.—indefinite.

GALLAND, BERTHA (Notre Dame): Detroit, Mich., Nov. 17-23.

GEORGE, GRACE (Pretty Peggy: Wm. A. Brady, mgr.): Norfolk, Va., Nov. 19.

GILLETTE, WM.: New York city Nov. 3-29.

GILLHOOLEY'S REFORMATION (Walter J. McDonald, mgr.): Northampton, Mass., Nov. 18, St. James 19, Manchester 21, St. Peter 22, Sleepy Eye 24, Springfield 25, Tracy 26.

GILMORE, PAUL (The Tyranny of Tears: Jules Murry, mgr.): Mobile, Ala., Nov. 18, Meridian, Miss., 19, Tupelo 20, Vicksburg 21, Natchez 22, Monroe, La., 24, Shreveport 25, Marshall, Tex., 26, Dallas 27, Galveston 28, Fort Worth 29.

GIRARD AVENUE STOCK: Philadelphia, Pa.—indefinite.

GOODWIN, N. C., AND MAXINE ELLIOTT: Chicago, Ill., Nov. 2-29, New York city Dec. 1-6.

GORMAND AND FORD: Waterbury, Vt., Nov. 17-21.

GRAND OPERA HOUSE STOCK: Philadelphia, Pa.—indefinite.

GRAND STOCK: Pittsburg, Pa.—indefinite.

GRANTLY, HELEN (Jas. B. Dutcher, mgr.): Salina, Kan., Nov. 18, Abilene 19, Junction City 20, Topeka 21, Ottawa 22, Joplin, Mo., 24, Springfield 25, Alton, Ill., 26, Burlington, Ia., 27, Peoria, Ill., 28.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., props.: David A. Weis, mgr.): Brooklyn, N. Y., Aug. 30—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., props.): New York city Aug. 30—indefinite.

GYPSY JACK (E. C. White, mgr.): Chicago, Ill., Nov. 16-22, Toledo, O., 23-30, Grand Rapids, Mich., 27-29.

HACKETT, JAS. K. (The Cricket: New York city Nov. 17—indefinite.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Beaumont, Tex., Nov. 18, Galveston 19, Navasota 20, Brenham 21, Austin 22.

HANS HANDON (Jas. T. McAlpin, props.): Princeton, Mo., Nov. 18, Trenton 19, La Plata 20, Macon 21, Montgomery 22, St. Charles 23, Shelby 24, Slater 25, Higginsville 26, California 27, Windsor 28, Lamar 29.

HAPPY HOOLIGAN (Geo Hill's): Cleveland, O., Nov 17-22, Columbus 24, 25, Indianapolis, Ind., 27-29, Toledo, O., Dec. 1-3.

HARRIS, VIRGINIA: New York city Sept. 29—indefinite.

HARVEY, HARRY: New York city Nov. 10—indefinite.

HAWTREE, CHAS.: Boston, Mass., Nov. 17-29.

HEARTS ADRIFT (E. D. Wilson, mgr.): Pittsburg, Pa., Nov. 17-23.

HEARTS OF GOLD: Wheeling, W. Va., Nov. 18, Steubenville, O., Nov. 19, Cambridge 20, Zanesville 21, Newark 22, Mansfield 23, Bucyrus 24, Galion 25, Bryan 26, Fort Wayne, Ind., 27, Huntington 28, Wabash 29, Peru 30.

HEARTS OF OAK (Western: W. Owen, mgr.): Spokane, Wash., Nov. 16, Centralia 17, Tacoma 18, Seattle 19, 20, Everett 21, New Whatcom 22, Bellingham 23, Fairhaven 24, Anacortes 25, Mount Vernon 26, Stanwood 27, Snohomish 28, Monroe 29, Tacoma 30, Dec. 1, Centralia 2, Chehalis 3, Aberdeen 4, Hoquiam 5, Montesano 6, Olympia 7, Tacoma 8, Seattle 9, 10, Everett 11, New Whatcom 12, Bellingham 13, Fairhaven 14, Anacortes 15, Mount Vernon 16, Stanwood 17, Snohomish 18, Monroe 19, Tacoma 20, Dec. 1-3.

HER MARRIAGE VOW (Tacey and Sullivan, mgrs.): Hammond, Ind., Nov. 18, La Fayette 19, Indianapolis 20, Akron, O., 21-23, Shelbyville 24, Terre Haute 25, Wilmington, Del., 26, Jersey City, N. J., 27-29.

HEART'S ALLEY (Harry Young, mgr.): Tilton, N. H., Nov. 18, York Beach 19, Kittery 20, Portsmouth 21, Dover 22, Rochester 24, Biddeford 25, Saco 26, Lewiston 27, Gardiner 28, Augusta 29, Waterville 30.

HOLLAND, HARRY (Harry G. White, mgr.): Hamilton, N. Y., Nov. 18, Northville 19, Gloversville 20, Johnstown 21, Canajoharie 22, Cohoes 24, Hoosick Falls 25, Bennington, Vt., 26, Troy, N. Y., 27-29.

HUCKLEBERRY FINN: Philadelphia, Pa., Nov. 17-Dec. 6.

HUMAN HEARTS (Eastern: Harry Pennypacker, mgr.): Auburn, Me., Nov. 18, Lewiston 19, Rockland 20, Gardiner 21, Pine Hill Ark., 24, White Rock 25, Greenville, Tenn., 26, Hixson, Ark., 27, Hot Springs 28, 29.

HUMAN HEARTS (Western: J. M. Stanford, mgr.): Wyandotte, Mich., Nov. 17-23.

HUMAN HEARTS (Western: Jos. R. Sparks, mgr.): Columbus, Miss., Nov. 18, Aberdeen 19, Starkville 20, Macon 21, Meridian 22, Hattiesburg 24, Natchez 25, Vicksburg 26, Greenville 27, Belzoni 28, Yazoo City 29.

HUNTER, TOM HAWKINS (Western: Wm. Gray, mgr.): Fort Collins, Col., Nov. 18-20, Albany 21, Cheyenne, Wyo., 22, Laramie 23, Walcott 24, Rawlins 25, Rock Springs 26, Evanston 27, Ogden 28, Salt Lake City 29-Dec. 6, Provo 7, Spanish Fork 8, Eureka 9, Tintic 10, Ogden 11, Salt Lake City 12-20.

IN CONVICT STRIPES (Bert M. Jehr, mgr.): Chicago, Ill., Nov. 16-23, Auburn, Ind., 24, Elwood 25, Kokomo 26, Bedford 27, Crawfordsville, O., 28-30, Indiana, Pa., Dec. 1-3.

INDIANA POLIS (Hoyt's Trust, mgr.): Hoyt's, Pa., Nov. 18, Easton 19, Harrisburg 20, Dunbar 21, Hoyt 22.

IRISH FAIRYBROOKER (Geo W. Spoors, mgr.): San Francisco, Cal., Nov. 16-23.

IRVING PLACE STOCK (Heinrich Conried, mgr.): New York city—indefinite.

JAMES BOYS IN MISSOURI (Eastern: Geo. Kline, mgr.): Fort Gamble, mgr.): Akron, O., Nov. 17-23, Lorain 24, Marietta 25, Cambridge 26, Zanesville 27, Newark 28, Mansfield 29, Bucyrus 30.

JAMES BOYS IN MISSOURI (Western: Geo. Kline, mgr.): Fort Gamble, mgr.): Redmond, Ore., Nov. 18-20, Walla Walla 21, Pendleton, Ore., 22, The Dalles 24, Vancouver, Wash., 25, Centralia 26, Aurora 27-29.

JAMES, LOUIS, AND FREDERICK WARDE: Charleston, S. C., Nov. 18, Savannah, Ga., 19, Macon 20, Montgomery, Ala., 21, Mobile 22.

JAMES, MARGUERITE (Mrs. Russell and Mary Shaw: A. Constantine, mgr.): New Haven, Ct., Nov. 19, Lake Forest 20, Waukegan 21, Racine, Wis., 22, Janesville 23, Madison 24, Fort Atkinson 25, Watertown 26, Sheboygan 27, Ft. Wayne, Ind., 28, Chicago, Ill., 29-Dec. 6.

JEFFERSON, JOSEPH: Brooklyn, N. Y., Nov. 17-22.

JEFFERSON, VIOLA (Mrs. F. Phillips, mgr.): Great Falls, Mont., Nov. 18, 19, Butte 20-22.

JUDGE GILBERT (E. W. Gwinn, mgr.): Auburn, N. Y., Nov. 19 (two), Granville 20, Amsterdam 21, Gloversville 22, Canajoharie 24, Norwich 25, Oneonta 26, Cooperstown 27, Hudson 28, Danville 29, Glens Dec. 1, Jamestown 2.

KATHERINE KIDD (Shadell and Fennessy, mgrs.): Pottstown, Pa., Nov. 18, Coopdale 20, Allentown 21, Jonestown 22, Lehighton 24, Uniontown 25, Connellsville 26, Akron, O., 27, Butler, Pa., 28, Sharon Dec. 1.

KELLY, HERBERT, AND EFFIE SHANNON: Montreal, Can., Nov. 17-22.

KENDALL, EMMA (The Vinegar Buyer): Des Moines, Ia., Nov. 17.

KYLE, HOWARD: Frankfort, Ky., Nov. 24, Lexington 25, Hamilton 26, Knoxville, Tenn., 27, Rome, Ga., 28, Chattanooga, Tenn., 29.

LA MOTHE, MISS (Geo. H. Brennan, mgr.): New York city Nov. 17—indefinite.

La VOIAGE DE MONSIEUR (A. S. Delamater, mgr.): Syracuse, N. Y., Nov. 17-23, Rochester 24-30, Philadelphia, Pa., Dec. 1-6.

LAUGHING THE LOOP: Springfield, Mass., Nov. 17-22, Worcester 24-29.

LOST IN THE DESERT: Cincinnati, O., Nov. 16-22, Indianapolis, Ind., 24, Dayton, O., 25, Louisville, Ky., 26-Dec. 6.

LOST IN NEW YORK: Battle Creek, Mich., Nov. 20.

LOST LIVES: Seattle, Wash., Nov. 16-22, Portland, Ore., 23-29.

LOST RIVER: Buffalo, N. Y., Nov. 17-22, Utica 24, Oswego 25, Elmira 26, Binghamton 27, Carbondale, Pa., 28, Scranton 29, Philadelphia Dec. 1.

LOVERS' LANE (Western): Quincy, Ill., Nov. 18, Keokuk, Ia., 19, Burlington 20, Rock Island, Ill., 21, Davenport, Ia., 22, Dubuque 24, Boone 25, Des Moines 26, Cedar Rapids 27, Clinton 28, Iowa City 29.

LORD STRATHMORE (David Trattel, mgr.): Pine Bluff, Ark., Nov. 18, Texarkana 19, Paris, Tex., 20, Greenville 21, Fort Worth 22, Gainesville 24, Sherman 25, Dallas 26, Corsicana 27, Waco 28, Marlin 29.

McCARTHY'S MISHAPS (Ferguson and Mack: H. L. Lawrence, mgr.): Park City, U., Nov. 18, Brunsted, Wyo., 19, Rock Springs 20, Rawlins 21, Laramie 22, Hanover, Col., 23-29.

McFADDEN'S FLATS (Thos. B. Henry, mgr.): Burlington, Ia., Nov. 18, Mount Pleasant 19, Davenport 20, 21, Rockford 22, Milwaukee, Wis., 23-29, Kenosha 30.

MACDOWELL, MELBOURNE: New Orleans, La., Nov. 16-Dec. 20.

MACK, ANDREW: Washington, D. C., Nov. 17-22, Baltimore, Md., 24-30.

MALONEY'S WEDDING DAY (Jas. L. McCabe; Geo. A. Pruyn, mgr.): Schuylkill, Pa., Nov. 18, Shenandoah 19, Reading 20-22, Norristown 24, Bridgeport 25, Coatesville 26, Middletown 27, Marietta 28, Columbia City 29.

MANN, LOUIS (Hoch, the Council): Philadelphia, Pa., Nov. 16-22.

MANNERING, MARY: New York city Nov. 3—indefinite.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Cincinnati, O., N

THE FATAL WEDDING: Fort Wayne, Ind., Nov. 19, Auburn 20, Goshen 21, South Bend 22-23, Battle Creek 24, Lansing 25, Adrian 26, Toledo, O., 27-29.

THE FISHERMAN'S DAUGHTER (Hilda Thomas): Bangor, Me., Nov. 18, Rockland, Me., 19, Portland 20-22, Lewiston 23, Rochester, N. H., 24, Dover 25, Haverhill, Mass., 26, Lowell 27, Lynn 28, Gloucester 29.

THE FLAMING ARROW (Lincoln J. Carter's): Hamilton, Ont., Nov. 17-22, Buffalo 24-29, Jamestown 30, Dec. 1, Meadville 2, Akron 3, Toledo, O., 4-6.

THE GAME KEEPER (Eastern; Smith O'Brien: Bernard and Cowell, mgrs.): New York city Nov. 27-Dec. 2.

THE GAME KEEPER (Western; Thos. J. Smith: Bernard and Cowell, mgrs.): Omaha, Neb., Nov. 19, Des Moines, Ia., 20-22.

THE HEART OF CHICAGO: Bethel, Me., Nov. 18, Lewiston 19, Gardiner 20, Rockland 21, Lewiston 22, Portsmouth, N. H., 24, Chelsea, Mass., 25, Westfield 27, Derry 28, Hannibal, Mo., 29, St. Charles 30.

THE HOTTEST COON IN DIXIE (Eugene Spofford, mgr.): Salt Lake, U., Nov. 17-19, Park City 20, Ogden 21, Evanston, Wyo., 22, Green River 23, Rock Springs 27, Rawlins 28, Laramie 29.

THE KING OF DETECTIVES: Camden, Pa., Nov 17-22, Reading 23-25, Buffalo, N. Y., 26-29.

THE LAND OF TRAMPS (Lewis A. French, prop.; Harry Lacy, mgr.): Wellsville, N. Y., Nov. 19, Olean, 20, Meadville 21, Titusville 22, Kane 23, Ridgway 24, Bradford 25, New Castle 29.

THE LIGHTHOUSE ROBBERY (Chas. Mann, mgr.): Chicago, Ill., Nov. 12-Dec. 2, Sterling, Ill., 10, Clinton, Ia., 11, Lewistown, Ill., 12, Jerseyville, Ill., 13, Carrollton 14, Monticello 15, Charleston 16, Vincennes 17, Hillsboro 18, Edwardsville 19, Grand St. Louis 20.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Providence, R. I., Nov. 17-22, Springfield, Mass., 24-26, Troy, N. Y., 27-29.

THE MADMAN (Lincoln J. Carter): Franklin, O., Nov. 18, Urbana 19, Mechanicsburg 20, Kenton 21, Findlay 22, Bucyrus 24, Ashland 25, Canton 26, Akron 27-29.

THE MAN FROM MEXICO: Columbia, S. C., Nov. 17, Charleston 19, Florence 20, Sumter 21, Charleston 22, Augusta, Ga., 24, Savannah 25, Jacksonville, Fla., 26, Brunswick, Ga., 27, Albany 28, Macon 29.

THE MAN FROM SWEDEN: Warren, Pa., Nov. 25, Youngstown, O., 26, Warren 27, Ft. Wayne, Ind., 28, Valparaiso 29, Chicago, Ill., Dec. 1-6.

THE MAN WHO DARED (Howard Hall: Henry Pierson, mgr.): Des Moines, Ia., Nov. 17-19, St. Joseph, Mo., 20-22, Kansas City 23-29.

THE MIDDLEMAN (Louis J. Russell; Shipman Bros., mgrs.): Ottawa, O., Nov. 18, Hicksville 19, Hibbert, Ind., 20.

THE MINISTER'S DAUGHTERS (Grover Bros., mgrs.): Alexandria, Ind., 18, Kokomo 19, Marion 20, Terre Haute 21, Brazil 22, Crawfordsville 24, Noblesville 25, Hartford City 26, Muncie 27, Union City 28, Anderson 29.

THE MINISTER'S SON (W. B. Patton; J. M. Stout, mgr.): Ft. Dodge, Ia., Nov. 18, Sioux City 19, Atlantic 21, Red Oak 22, Clarinda 24, Nebraska City 25, St. Joseph, Mo., 26, 27.

THE MISSOURI GIRL (Eastern; Fred Raymond, mgr.): Williamsburg, Pa., Nov. 18, Bellefonte 20, Lock Haven 21, Wellsboro 22, Corning, N. Y., 24, Carthage 25, Canandaigua 27, Fulton 29.

THE MISSOURI GIRL (Western; Fred Raymond's; Harry L. Hopping, mgr.): Denison, Ia., Nov. 18, Dunlap 19, Logan 20, Canton, S. D., 22, Yankton 24, Sioux Falls 25, Pipestone, Minn., 26, Luverne 27, Marshall 28, Watertown, S. D., 29.

THE NIGHT BEFORE CHRISTMAS (Burt and Nicolai, mgrs.): Champaign, Ill., Nov. 18, Bloomington 19, Decatur 20, Springfield 21, Alton 22, St. Louis, Mo., 23-29.

THE NIGHT OF THE PARTY (Weedon Grossmith): New York city Oct. 2—indefinite.

THE NINETY AND NINE: New York city—indefinite.

THE OLD HOMESTEAD (Denman Thompson's): Philadelphia, Pa., Nov. 17-29, Washington, D. C., Dec. 1-6.

THE PAY TRAIN: Topeka, Kan., Nov. 19.

THE PEDDLER'S CLAIM (Sam Morris; Henry D. Morris, mgr.): Kittyville, Mo., Nov. 18, Shenandoah, Ia., 19, Tarkio 20, Marshalltown 21, Clinton 22, Prairie du Chien, Wis., 24, Grand Rapids 25, Nellieville 26, Eau Claire 27, Stevens Point 28, Warsaw, Minn., 29, Appleton 30, Marinette Dec. 1.

THE PENITENT: Minneapolis, Minn., Nov. 19-19, St. Paul 20-22.

THE PRISONER OF ZENDA (Edwin Mordant and Otis Harlan; Shipman Bros., mgrs.): Norwich, N. Y., Nov. 18, Hamilton 19, New Berlin 20, Oneonta 21, Glens Falls 22.

THE PRISONER OF ZENDA (T. B. Alexander; Shipman Bros., mgrs.): Joliet, Ill., Nov. 18, Ottawa 19, Kewanee 20, Monmouth 21, Canton 22.

THE RAYS (Johnny and Emma: A Hot Old Time): Elgin, Ill., Nov. 18, Freeport 19, Galesburg 20, Bloomington 21, Streator 22, Chicago 23-29, Detroit, Mich., Dec. 1-6.

THE ROAD TO RUIN (Ed H. Lester, mgr.): Grand Rapids, Mich., Nov. 16-19, Muskegon 20, South Haven 21, Joliet, Ill., 22, Chicago 23-29.

THE ROYAL LILLIPUTIANS: Rochester, N. Y., Nov. 17-18, Syracuse 20-22, Buffalo 24-29, Cleveland, O., Dec. 1-6.

THE SCOUT'S REVENGE: Warren, O., Nov. 18, Youngstown 19, Oil City, Pa., 20, St. Catharines, Can., 21, Hamilton 22.

THE SECRET DISPATCH (M. A. Higgins, mgr.): Lawrence, Kan., Nov. 18, Nevada, Mo., 19, Ft. Scott, Kan., 20, Lamar, Mo., 21, Springfield 22, Joplin 23.

THE SIGN OF THE CROSS (Fred G. Berger, mgr.): Battle Creek, Mich., Nov. 18, Jackson 19, Toledo, O., 20-22.

THE SMART SET: Hartford, Conn., Nov. 20, Jersey City, N. J., 23, South Norwalk, Conn., 24, Danbury 25, Putnam 26, Fall River, Mass., 27, Providence, R. I., Dec. 1-6.

THE SONS OF HAM: Johnstown, N. Y., Nov. 18, Little Falls 19, Rome 20, Auburn 21, Geneva 22.

THE SPAN OF LIFE (Lewis Donnesetta, prop.): Buffalo, N. Y., Nov. 17-22, St. Catharines, Can., 24, Guelph 25, Lindsay 26, Petersboro 27, Bellville 28, Kingston 29, Ogdensburg, N. Y., Dec. 1.

THE STOWAWAY (C. Newton Taylor, mgr.): Wallace, Ida., Nov. 18, Missoula, Mont., 19, Phillipsburg 20, Deer Lodge 21, Anaconda 22, Butte, 23-29.

THE THREE MUSKETEERS (Billy Cassell, mgr.): Carthage, Mo., Nov. 18, Webb City 20, Pittsburg, Kan., 21, Cherokee 22.

THE TWO SCHOOLS: New York city Oct. 13-Nov. 18.

THE TWO SISTERS (Hickey and Wamington, props.): New Bedford, Mass., Nov. 18, Newport, R. I., 19, Woonsocket 20, South Framingham, Mass., 21, Marlboro 22, Clinton 24, Leominster 25, Palmer 26, Waterbury, Conn., 27, Winsted 28, Torrington 29.

THE VILLAGE PARSON: Franklin, Mass., Nov. 18, South Framingham 19, Marlborough 20, Fitchburg 21, Gardner 22.

THE VILLAGE POSTMASTER: Oskaloosa, Ia., Nov. 18, Ottumwa 19, Waterloo 20, Dubuque 21, Muscatine 22.

THELMA (Allen Benedict's; L. C. Yeamans, mgr.): Perry, Ok. T., Nov. 18, Norman, I. T., 19, Purcell 20, Pauls Valley 21, Davis 22, Denham, Tex., 24, Pottsville 25, Paris 26, Denison 27, McKinney 28, Sherman 29.

THERE'S MANY A SLIP: Washington, D. C., Nov. 20-29.

THROUGH THE CENTER OF THE EARTH: Trenton, N. J., Nov. 21, Easton, Pa., 22, Allentown 27, Reading 28, 29.

THURSTON, ADELAIDE (At Cozy Corners): Jackson, Miss., Nov. 18, Natchez 19, Baton Rouge, La., 20, Houma 21, New Iberia 22, Beaumont, Tex., 24, Galveston 25, Houston 26, San Antonio 27, Austin 28, Brenham 29.

TOMMY ROT (Mrs. Osborn, mgr.): New York city Oct. 23—indefinite.

TRACY, THE OUTLAW (Percy G. Williams, mgr.): Newark, N. J., Nov. 17-22.

TWO LITTLE WAIFS (Lincoln J. Carter's): Hartford, Conn., Nov. 17, 18, Westfield, Mass., 19, Springfield 20-22, Providence, R. I., 24-29.

TWO MARRIED MEN (Western; Chas. E. Schilling, mgr.): Columbus, Ia., Nov. 18, Fairfield 19, Ottumwa 20, Centerville 21, Kirksville, Mo., 24, Macon 25, Fayette 26, Sedalia 27, Lexington 28, Independence 29.

TWO MARRIED MEN (Eastern; Stafford and Colton, mgrs.): Fredericksburg, Va., Nov. 18, Culpepper 19, Alexandria 20, Annapolis, Md., 21.

TWO MARRIED MEN (W. W. Craig, mgr.): Parsons, Kan., Nov. 18, Weir City 19, Columbus 20, Pierce City, Mo., 21, Aurora 22, Monette, Ark., 24, Eureka Springs 25, Bentonville 26, Rogers 27, Tahlequah, I. T., 28, Claremore 29, Tulsa Dec. 1.

TWO MERRY TRAMPS: Fayetteville, Ark., Nov. 18, Van Buren 19, Fort Scott 20, Bonham, Tex., 21, Paris 22.

UNCLE JOSH SPRUCEBY (Southern; L. E. Livingston, mgr.): Owensburg, Ky., Nov. 18, Trenton 19, Hickman 20, Fulton 21, Paducah 22, Metropolis, Ill., 24, Hopkinsville, Ky., 25, Elkton 26, Adairville 27, Horse Cave 28, Lebanon 29, Danville Dec. 1, Lexington 2.

UNCLE TOM'S CABIN (Al. W. Martin's; W. C. Cunningham, mgr.): Warsaw, Ind., Nov. 18, Lima, O., 19, Fostoria 20, Salem 21.

UNCLE TOM'S CABIN (Stetson's; Eastern): Newport, R. I., Nov. 18, Westerly 19, Norwich, Conn., 20, New London 21, Putnam 22, Willimantic 24, Middletown 25, Holyoke, Mass., 26, 27, Springfield 28, 29.

UNCLE TOM'S CABIN (Stetson's; Western; Wm. Kibble, mgr.): Horton, Kan., Nov. 18, Falls City, Neb., 19, Atchison 20, Topeka, Kan., 21, Lawrence 22, Independence, Mo., 24, Leavenworth, Kan., 26, Chillicothe, Mo., 27, St. Joseph 28, 29.

UNDER SOUTHERN SKIES (Harry Dell Parker, mgr.): Holyoke, Mass., Nov. 18, Orange 19, Athol 20, Gardner 21, Fitchburg 22, Manchester, N. H., 24, Nashua 25, Haverhill, Mass., 26, Portland, Me., 27, 28.

UP YORK STATE: Toledo, O., Nov. 19-22, Findlay 23, Mansfield 24, Warren 25.

WALTER, JAMES R. (Uncle Terry): Putnam, Conn., Nov. 18, Southbridge 19, Rockville 20, Bridgeport 21, 22.

WALDMAN, EDWARD (The Merchant of Venice: E. D. Shaw, mgr.): Charles City, Ia., Nov. 18, Decorah 19, Cresco 20.

WALSH, BLANCHE (The Daughter of Hamilton): Chicago, Ill., Nov. 19-25, Toronto, Can., 26-29.

WANTED, A WIFE (J. E. Rice, mgr.): Belvo Westley, Wash., Nov. 18.

WARD AND VOKES (The Head Waiters): St. Louis, Mo., Nov. 19-22.

WARFIELD, DAVID (The Auctioneer): Memphis, Tenn., Nov. 17, 18, Nashville 19, Louisville, Ky., 20-22.

WAY DOWN EAST (Western): Dayton, O., Nov. 19, Buffalo, N. Y., 20-22.

WHART WILLIS WALKER (Webb and Francis: Frank S. Baker, mgr.): Webb City, Mo., Nov. 18, Joplin 19, Carthage 20, Fremont, Kan., 21.

WHEN KNIGHTHOOD WAS IN FLOWER (Mitchell Eisler: Frank L. Perley, mgr.): Jamestown, N. Y., Nov. 18, Hinton 19, Corning 20, Ithaca 21, Auburn 22, Geneva 24, Rochester 25, 26, Rome 27, Oglensburg 28, Plattsburg 29.

WHEN REUBEN COMES TO TOWN: Portsmouth, N. H., Nov. 18, Concord 19, Nashua 20, Manchester, Mass., 21, New Bedford 22.

WHEN THE BELL TOLLS (Travers Vale and S. S. Stevens, mgrs.): Hartford City, Ind., Nov. 18, Dunkirk 20, Columbus, O., 27-29.

WHEN WE WERE TWENTY-ONE (Eastern; Morris and Hall, mgrs.): Elkhart, Ind., Nov. 18, South Bend 19, Goshen 20, Laporte 21, Valparaiso 22, Kankakee, Ill., 24, Elgin 25, Kenosha, Wis., 26, Appleton 27, Manitowoc 28, Pond du Lac 29, Oshkosh 30.

WHEN WE WERE TWENTY-ONE (Western): Middletown, O., Nov. 18, Washington C. H. 19, Circleville 20, Marietta 21, Sandusky 22.

WHOSE BABY ARE YOU: Little Rock, Ark., Nov. 18, Ft. Smith 19, Fayetteville 20, Springfield 21, Pittsburg 22, Galena 23, Carthage 24, Lamar 25, Webb City 26, Fort Scott 27, Clinton 28, Boonville 29.

WILLARD, E. S.: Boston, Mass., Nov. 3-29, New York city Dec. 1-23.

WILLARD, KATHERINE (Edward C. White, mgr.): Winona, Minn., Nov. 18, Eau Claire, Wis., 19, Chippewa Falls 20, Stillwater, Minn., 22, Faribault 23.

WILLIAMS AND WALKER (In Dahomey): Zanesville, O., Nov. 18, Newark 19, Middletown 20, Lexington, Ky., 21, Louisville 22-29, Cincinnati, O., 30-Dec. 6.

WILSON, AL. (The Prince of Tatters): New York city Nov. 17-22.

WINCHESTER (Edw. F. Galligan, mgr.): Elizabeth, N. J., Nov. 17-19, Allentown, Pa., 20, Pottstown 21, Chester 22, Easton 24, Bridgeport, Conn., 25, 26, York State Folks (Fred E. Wright, mgr.): Hornellsville, N. Y., Nov. 18, Corning 19, Elmira 20, Cortland 21, Binghamton 22, Scranton, Pa., 24, Wilkes-Barre 25, Middletown, N. Y., 26, Poughkeepsie 27, Danbury, Conn., 28, Waterbury 29.

ZIG-ZAG ALLEY (W. R. Black and Walter Floyd, mgrs.): Akron, O., Nov. 18, Cambridge 19, Bellaire 20, Parkersburg, W. Va., 21, Cumberland, Md., 22, Philadelphia, Pa., 24-29.

REPERTOIRE COMPANIES.

AKERSTROM COMEDY: Champaign, Ill., Oct. 19-22.

ANGELL'S COMEDIANS (Southern): Anita, Ia., Nov. 24-26.

APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.

AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Lynn, Mass., Nov. 17-22, New Bedford 24-29.

AUBREY STOCK (Western; Mittenthal Bros., mgrs.): New Castle, Pa., Nov. 17-22.

BACKMAN COMEDY (Sam Rhinehart, mgr.): Council Bluffs, Ia., Nov. 17-22.

BELCHER'S COMEDIANS: Eldorado Springs, Mo., Nov. 17-19.

BENNETT AND MOULTON (Earl Burgess, mgr.): Easton, Pa., Nov. 17-22, Reading 24-29, Allentown Dec. 1-6.

BENNETT-MOULTON (Al. P. Read, mgr.): Canton, O., Nov. 17-22, Washington, Pa., 24-29, Beaver Falls Dec. 1-6.

BENNETT-MOULTON (Ira Nowell, mgr.): Salem, Mass., Nov. 17-22, Taunton 24-29, Haverhill Dec. 1-6.

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Gloucester, Mass., Nov. 17-22, South Norwalk, Conn., 24-29, Derby Dec. 1-6.

BENNETT-MOULTON (F. C. Twitchell, mgr.): Ipswich, Mass., Nov. 17-22, Waltham Dec. 1-6.

BONNAIR-PRICE (Wm. N. Smith, mgr.): Americus, Ga., Nov. 17-22, Greenville, Ala., 24-29.

BROWN'S COMEDY (F. M. Brown, mgr.): Clintonville, Wis., Nov. 17-19, Marion 20-22, Wausau 24-29.

BRYAN STOCK (Bryan and Martin, mgrs.): Somerset, Ky., Nov. 17-22, Ironton, O., 24-29.

CAMPBELL STRATTON: Port Chester, N. Y., Nov. 17-22, Yonkers 24-29.

CARROLL COMEDY (Ion Carroll, mgr.): St. Catherines, Can., Nov. 17-22.

CARTER-REYNOLDS (Fred H. Seymour, mgr.): Olathe, Kan., Nov. 17-19, Paola 20-22, Iola 24-29, Galena Dec. 1-6.

CASTLE SQUARE STOCK (W. B. Sherman, mgr.): Berlin, Can., Nov. 17-22.

CHASE-LISTER (Southern): Gainesville, Tex., Nov. 17-29.

CHESTER, ALMA (Edward L. Bloom, mgr.): Lowell, Mass., Nov. 17-22, Fitchburg 24-29.

COLUMBIA THEATRE: Boscobel, Wis., Nov. 17-19, Lancaster 20-22.

CONROY AND MACK'S COMEDIANS (F. P. Craft, mgr.): Charlottesville, Va., Nov. 17-22, Staunton 24-29.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Meriden, Conn., Nov. 17-22, Salem, Mass., 24-29, Chelsea Dec. 1-6.

DAVIDSON STOCK (A. E. Davidson, mgr.): Crawfordsville, Ind., Nov. 17-22, Decatur, Ill., 24-29, Ottawa Dec. 1-6.

DAVIS, LAURA, STOCK: New Brunswick, N. J., Nov. 17-22.

DILGER-CORNELL: Monongahela, Pa., Nov. 17-22, Charleroi 27-29.

DYFFRYN, ETHEL: Plainfield, N. J., Nov. 17-22, Salem 24-29.

EDWARDS, C. F., STOCK (Sam Carlton, mgr.): Grafton, W. Va., Nov. 17-22, Belle Vernon, Pa., 24-29.

EMPIRE THEATRE STOCK: Brockton, Mass., Nov. 18, New Bedford 19, Worcester 20, Hartford, Conn., 21, 22.

EWING-TAYLOR (Albert Taylor, mgr.): Sulphur Springs, Tex., Nov. 17, 18, Pittsburg 19, 20, Longview 21, 22, Henderson 24-26, Carthage 27-29, Palestine Dec. 1-6.

FENBERG STOCK (Geo. M. Fenberg, mgr.): Norristown, Pa., Nov. 17-22, Shamokin 24-29, Lebanon Dec. 1-6.

FERRIS COMEDIANS (Harry Babb, mgr.): Hannibal, Mo., Nov. 17-22, Joliet, Ill., 23-29.

FIELD STOCK: Patterson, La., Nov. 17-29.

FISHER, MAY: Lawrence, Mass., Nov. 17-22.

FLEMING, MAMIE (A. H. Gracey, mgr.): Pittsfield, Mass., Nov. 17-22.

FRANKIE STOCK (E. D. Davenport, mgr.): Bradford, Pa., Nov. 17-22.

FRANKLIN STOCK (W. C. Connors, mgr.): Torrington, Conn., Nov. 17-22.

FRENCH, IRVING (Don McMillan, mgr.): Hamilton, O., Nov. 17-19, Eaton 20-22, Marion 24-26, Circleville 27-29, Portsmouth Dec. 1-3, Chillicothe 4-6.

GARLICK AND SMITH: Athol, Mass., Nov. 17-22.

GARRICK THEATRE (W. F. Taylor, mgr.): Antwerp, N. Y., Nov. 17-22, Gouverneur 24-29, Canton Dec. 1-6.

GARDNER, CONDIT AND MACK (J. S. Garside, mgr.): Pittsburg, Mass., Nov. 17-19, Leominster 20-22, Westfield 24-29.

GASKELL STOCK (Gaskell and McGrath, mgrs.): Portage, Wis., Nov. 16-22, Madison 24-29.

GIBNEY-HOEFFLER (Wm. Stanford, mgr.): Beaver Falls, Pa., Nov. 17-22, Johnstown 24-29, Altoona Dec. 1-6.

GLASGOW STOCK (Geo G. Glasgow, mgr.): Huntington, W. Va., Nov. 17-21, Parkersburg 24-29.

HALFORD, OLLIE, STOCK (Carl Brown, mgr.): Carbondale, Pa., Nov. 17-22, Amsterdam, N. Y., 24-29.

HARCOURT COMEDY (Chas. E. Harris: W. C. McKay, mgr.): River Point, R. I., Nov. 17-22, Westerly, R. I., 24-29.

HAYWARD, GRACE (Dick Ferris': G. W. Winters, mgr.): Rockford, Ill., Nov. 17-22, South Chicago 23, South Bend, Ind., 24-29.

HILLMAN, MAUDE (Wm. A. Dillon, mgr.): Gloversville, N. Y., Nov. 17-22.

HIMMELEIN'S IDEALS: Wilkes-Barre, Pa., Nov. 17-22, Scranton 24-29, Elmira, N. Y., Dec. 1-6.

HOWARD-DORSET: Ironton, O., Nov. 17-22, Charleston, W. Va., 24-29.

HUDSON COMEDY: Cold Spring, N. Y., Nov. 18.

HUNT STOCK: Portland, Mich., Nov. 17-22.

INTEROCEAN COMEDY (Chas. G. Amsden, mgr.): Shelbyville, Ky., Nov. 17-19, Lebanon 20-22.

JEFFERSON STOCK: St. Johnsbury, Vt., Nov. 15-29, Berlin, N. H., 22-27.

KARROLL, DOT (J. C. Welch, mgr.): Chelsea, Mass., Nov. 17-19, Rockland 20-22, Leominster 24-26.

KERKHOFF-LOCKE: Concordia, Kan., Nov. 17-22.

KEYSTONE DRAMATIC (Eastern; Lawrence B. McGill, mgr.): North Adams, Mass., Nov. 17-22.

KEYSTONE DRAMATIC (Western; McGill and Shipman, props.; L. B. McGill, mgr.): Battle Creek, Mich., Nov. 17-22, Muskegon 23-29.

KING DRAMATIC (A. G. Snyder, mgr.): Pottsville, Pa., Nov. 17-22.

KINSEY COMEDY (Chas. W. Benner, mgr.): Columbus Grove, O., Nov. 17-22, Leipsic 24-29, Bellevue Dec. 1-6.

KLARK-URBAN (H. B. Klark, mgr.): Augusta, Me., Nov. 17-22, Rockland 24-29, Bath Dec. 1-6.

LACY AND LYONS STOCK (Edw. Lacy, mgr.): Danville, Va., Nov. 17-22, Durham, N. C., 24-29.

LOCKDALE THEATER: Mitchell, S. D., Nov. 17-22.

LORRAINE, RUTH (Lorraine Theatre, mgr.): Bennington, Vt., Nov. 17-22, Johnsonville, N. Y., 24-29.

LYCEUM COMEDY (Al. G. Rhein, mgr.): Yale, Ill., Nov. 18-22, Ellis 24-29.

LYONS, TILLIAN, STOCK (Gus and Kathleen, mgrs.): Fenton, Mich., Nov. 17-22.

MACCLIFFE, JESSE, STOCK: Fall River, Mass., Nov. 17-22, Meriden, Conn., 24-29, Poughkeepsie, N. Y., Dec. 1-6.

MACK, WILBUR: Somerset, Ky., Nov. 17-22, Montpelier, Ind., 24-29.

MARKS BROTHERS (Tom Marks, mgr.): Traverse City, Mich., Nov. 10-19, East Jordan 20-22, Cheboygan 24-29, Bay Dec. 1-6.

MARKS BROTHERS (May A. Bell Marks; R. W. Marks, mgr.): Watertown, N. Y., Nov. 17-22, Oneida 24-29.

MARKS BROTHERS (Jay and Al. Marks, mgrs.): Port Huron, Mich., Nov. 17-22, Cleburg 24-29, Galva Dec. 1-6.

MATHER, CLARA: The Dalles, Ore., Nov. 17-29.

MOREY STOCK (Le Claire and Fletcher, mgrs.): York, Neb., Nov. 13-22, Aurora 23-29, Grand Island, Dec. 1-6.

MORGAN'S COMEDIANS: Whitehall, Mich., Nov. 20, MURRAY AND MACKEY (John J. Murray, mgr.): Easton, Pa., Nov. 17-22, East Liverpool, O., 27-29, New Castle, Pa., Dec. 1-6.

MYERS, HERBERT (Will H. Mayo, mgr.): McKeesport, Pa., Nov. 17-22, Wheeling, W. Va., 24-Dec. 6.

NATIONAL STOCK: Holloway, Minn., Nov. 17-22.

NEW YORK STATE: Cincinnati, O., Nov. 17-22, Louisville, Ky., 24-29, Indianapolis, Ind., Dec. 1-6.

NEW YORK FRANKLIN: Stanglo, S. D., Nov. 17-22, Lead 24-29.

PAIGE, MABEL (Henry P. Willard and Co., mgrs.): Montgomery, Ala., Nov. 17-21, Columbus, Ga., 24-29.

PATTON, CORSE, COMEDY: Portland, Me., Nov. 17-22, Lowell, Mass., 24-Dec. 6.

PATTON, CORSE, STOCK (Faith Adams, mgr.): Brockton, Mass., Nov. 17-29, New Bedford Dec. 1-13.

PATTON SISTERS' COMEDY (J. N. Montgomery, mgr.): Water Valley, Miss., Nov. 17-22, McComb City 24-27, Bunkhorn 28, 29, Mobile, Ala., Dec. 1-6.

PERUCHI-BELDENI (Chebo D. Peruchi, mgr.): Donaldsonville, La., Nov. 17-29.

PERUCHI-BELDENI COMEDY (Theo Johnston, mgr.): Fayetteville, Va., Nov. 17, 18, South Boston 19-22, Henderson, N. C., 24-26, Goldsboro 27-29, New Bern Dec. 1-6.

PHELAN, E. V., STOCK (E. V. Phelan, mgr.): Manchester, N. H., Nov. 17-22, Lynn, Mass., 24-29.

PHELAN STOCK (Ralph A. Ward, mgr.): North Adams, Mass., Nov. 17-22, Glens Falls, N. Y., 24-29, Cornings Dec. 1-6.

RECORD STOCK (J. Wallace Clinton, mgr.): St. Marys, Pa., Nov. 17-22, Houtzdale 24-29.

RUBLE THEATER: Modesto, Cal., Nov. 17-22, Merced 24-29, Orville Dec. 1-6.

RYAN, DANIEL (W. S. Bates, mgr.): Biddeford, Me., Nov. 17-22, Lewiston 24-29, Bangor Dec. 1-6.

SAWTELLE DRAMATIC: Kittanning, Pa., Nov. 17-21.

SHALTON, CAMPBELL (C. J. W. Bee, mgr.): Port Chester, N. Y., Nov. 17-22, Yonkers 24-29.

SHEA, THOMAS E. (Jos. Wall, mgr.): Philadelphia, Pa., Nov. 17-22.

SHERMAN COMEDY (R. H. Smith, mgr.): Martinsville, Ind., Nov. 17-22, Franklin 24-29.

SHIRLEY, JESSIE (Harry W. Smith, mgr.): Visalia, Cal., Nov. 17-22.

SINCLAIR DRAMATIC (Paul Sinclair, mgr.): Cambridge, Md., Nov. 17-19, Salisbury 20-22, Havre de Grace 24-26, Elkton 27-29.

SYLVIA, MORGAN, STOCK (Morgan Sylvia, mgr.): Fort Smith, Ark., Nov. 17-22, Fayetteville 24-29, Aurora, Mo., Dec. 1-6.

SPOONER DRAMATIC (F. R. and Allie; W. Dick Harrison, mgr.): San Antonio, Tex., Nov. 6-29.

STANDARD STOCK: Lapeer, Mich., Nov. 17-24.

STANLEY, CARRIE: Watertown, S. D., Nov. 17-19, STILLWELL COMEDY: Smyrna Mills, Me., Nov. 15-18.

THE SHANNONS (Harry Shannon, mgr.): Marseilles, Ill., Nov. 17-22, Spring Valley 23, Aurora 24-29, Mendota City Dec. 1-6.

TOLSON STOCK: St. Francisville, La., Nov. 16-19, Plaquemine 20-29.

TUCKER, ETHEL, STOCK: Brownwood, Tex., Nov. 17-22, Bryan 24-29, Durant, I. T., Dec. 1-6.

TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Taunton, Mass., Nov. 17-22, Gloucester 24-29, Portland, Me., Dec. 1-6.

VAN DYKE AND EATON (H. Walter Van Dyke; E. Hommel, mgr.): Red Wing, Minn., Nov. 16-22, Stillwater 24-29.

VAN DYKE AND EATON (C. Mack, mgr.): Evansville, Ind., Nov. 17-29.

VERNON STOCK (Geo. B. Vernon, mgr.): Monticello, N. Y., Nov. 17-22.

VILLA, AGNES WALLA (Dinkins and Jacobs, mgrs.): Wilmington, Del., Nov. 17-19, Martinsburg, W. Va., 20-22, Winchester, Va., 24-26, Hagerstown, Md., 27-29.

WILLS BROTHERS COMEDY: Springfield, Mass., Nov. 20-22.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: New York city June 2—indefinite.

A COUNTRY GIRL: New York city Sept 23—indefinite.

A RUNAWAY GIRL (J. J. Ledge, mgr.): Parkersburg, W. Va., Nov. 18, Wheeling 19, Steubenville, O., 20, New Philadelphia 21, Massillon 22, Cleveland 24-29.

BLACK PATTI TROUBADOURS: Lincoln, Ill., Nov. 18, Canton 19, Monmouth 20, Madison, 21, Galesburg 22, Alton 23, Louisiana, Mo., 24, Hannibal 25, Boardstown, Ill., 26, Jacksonville 27, Pana 28, Springfield 29.

CAMERON, GRACE, OPERA (F. C. Whitney, mgr.): Selma, Ala., Nov. 18, Mobile 19, Birmingham 20, Atlanta, Ga., 21-23, Chattanooga, Tenn., 24, Paducah, Ky., 27, Evansville, Ind., 29.

CASTLE SQUARE OPERA (Henry W. Savage, pres.): Buffalo, N. Y., Oct. 30-Nov. 25.

DANIELS, FRANK (Miss Simplicity): Chicago, Ill., Nov. 17-29.

DAVIS EXTRAVAGANZA (R. Wade Davis, mgr.): Canton, O., Nov. 20-Dec. 1, Youngstown 12, 13.

DE ANGELIS, JEFFERSON: Waterbury, Conn., Nov. 18, New London 19, New Britain 20, Middletown 21, Holyoke, Mass., 22.

DELMAR OPERA: St. Louis, Mo.—indefinite.

DOLLY VARDEN (Lulu Glaser): Philadelphia, Pa., Nov. 19-29.

FLORODORA (The New York: Fisher and Ryley, mgrs.): Utica, N. Y., Nov. 18, Syracuse 19, Ithaca 20, Rochester 21, 22, Bradford, Pa., 24, Olean, N. Y., 25, Erie, Pa., 26, Buffalo, N. Y., 27-29.

FLORODORA (Eastern; Fisher and Ryley, mgrs.): Barre, Vt., Nov. 18, Burlington 19, St. Albans 20, Montpelier 21, Rutland 22, Gloversville, N. Y., 24, Albany 25, Troy 26, Pittsfield, Mass., 27, Holyoke 28, Springfield 29.

FLORODORA (Western; Fisher and Ryley, mgrs.): San Francisco, Cal., Nov. 5-22, Oakland 24, 25, Fresno 26, Los Angeles 27-29.

FOXY QUILLER (Richard Golden; Ben Sterns, mgr.): Dubuque, Ia., Nov. 18, La Crosse 20.

GILMAN, MABELLE (The Mocking Bird): New York city Nov. 20—indefinite.

GRAU GRAND OPERA: New York city Nov. 24—indefinite.

HELD, ANNA (The Little Duchess: F. Ziegfeld, Jr., mgr.): New York city Nov. 17-29.

HOFFMAN, DE WOLF (Mr. Pickwick): Louisville, Ky., Nov. 17-19, Springfield, O., 20, Akron 21, Youngstown 22.

KEYSTONE COMIC OPERA (C. F. Murphy, mgr.): Davis, W. Va., Nov. 18-20, Piedmont 24-26, Frostburg, Md., 27, 28.

KING DODO (Harry W. Savage, pres.): Denver, Col., Nov. 17-22, Omaha, Neb., 23-25, Sioux City, Ia., 26, Lincoln, Neb., 27, St. Joseph, Mo., 28, 29, Kansas City 30-Dec. 6.

KING DODO (Eastern; Henry W. Savage, pres.): Lynchburg, Va., Nov. 18, Charlottesville 19, Staunton 20, Charleston, W. Va., 21, Huntington 22, Marietta, O., 23, Charleston, W. Va., 24, Parkersburg 25, Fairmont 26, Fredericktown, O., 27, Portsmouth 28, Ironton Dec. 1, Maysville, Ky., 2, Paris 3, Frankfort 4.

LIBERTY BELLES: Sioux City, Ia., Nov. 18, Des Moines 19, Cedar Rapids 20, Davenport 21, Dubuque 22.

POLLARD'S AUSTRALIAN JUVENILE OPERA: Australia Oct. 16-Dec. 31.

ROBINSON CRUSOE: Altoona, Pa., Nov. 20.

ROGERS BROTHERS IN HARVARD: Boston, Mass., Nov. 17-Dec. 6.

SALLY IN OUR ALLEY: Hartford, Conn., Nov. 18, Waterbury 19, Northampton 20, Meriden 21, New Haven 22.

SAN TOY (R. H. Price, mgr.): Savannah, Ga., Nov. 18, Charleston, S. C., 19, Augusta, Ga., 20, Columbia, S. C., 21, Charlotte, N. C., 22.

THE BEGGAR PRINCE (Clarence H. Parker, mgr.): Elk Point, S. D., Nov. 18, Yankton 19, Centerville 20, Vermillion 21, Norfolk, Neb., 24, Schuyler 25, David City 26, Columbus 29.

THE BELLE OF NEW YORK: Portland, Ore., Nov. 20-22.

THE BILLIONAIRE (Jerome Sykes): Cleveland, O., Nov. 17-22.

THE BOSTONIANS: Salt Lake City, U., Nov. 19, Ogden 20, 21, San Francisco, Cal., 24-Dec. 6.

THE BURGOMASTER (W. P. Cullen, mgr.): Bloomington, Ill., Nov. 18, Decatur 19, Jacksonville 20, Peoria 21, Sterling 22, Goshen, Ind., 24, Elkhart 25, Crawfordsville 26, Ellwood 27, Kokomo 28, Marion 29.

THE CHAPERONS (Frank L. Perley, mgr.): New York city Nov. 17-22.

THE CLIMBERS: Boston, Mass., Nov. 17-22.

THE DEFENDER (A. H. Chamberlain, mgr.): Boston, Mass., Oct. 23—indefinite.

THE EMERALD ISLE: New York city Sept. 1—indefinite.

THE MESSENGER BOY: Meridian, Miss., Nov. 18, Jackson 19, Vicksburg 20, Greenville 21, Memphis, Tenn., 22-29.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): Chicago, Ill., Sept. 23-Nov. 25,

TELEGRAPHIC NEWS

CHICAGO.

Frank Daniels, Nat Goodwin and Pilsen Draw —Outlook for the Holidays—The Vaudeville.

(Special to The Mirror.)

CHICAGO, Nov. 17.

Our eccentric little friend, Frank Daniels, is the only newcomer at the down town theatres this week. He opened a two weeks' engagement at the Grand Opera House last night in Miss Simplicity before a very large and hilarious audience, following Mrs. Fiske, who took her splendid production of Mary of Magdala to New York city yesterday, opening there for a run at the Manhattan Theatre on Wednesday evening. Mr. Daniels will be succeeded by De Wolf Hopper and Digby Bell in Mr. Pickwick, and then Dave will come.

Nat Goodwin and Maxine Elliott are doing a phenomenal business at Powers', packing the theatre at every performance of The Altar of Friendship. At the extra matinee last Thursday there were in the audience Tyrone Power, Henry Woodruff, Hugo Toland, Eddie Foy, Josephine Sabel, Irene Bentley, Jessie McCree, and many other professionals. After two more weeks here Mr. Goodwin will go to the coast for seven weeks alone, Miss Elliott taking a rest, and rejoining the comedian on his return.

The Wild Rose is doing a very good business at the Illinois in spite of the most unanimous slating from the newspapers that a play ever received here. This is its second and last week, and it will be followed next week by Jerome Sykes in The Billionaire for two weeks before Mrs. Carter comes with Du Barry.

We should have a good Thanksgiving week with three such clever furnishers in town as Jerome Sykes, Nat Goodwin, and Frank Daniels.

This is the final week of Blanche Walsh's sumptuous production of The Daughter of Hamilcar, and Manager Litt will follow it next week with a revival of his big melodrama, The Suburban.

Our old friend Rose, who allows foreclosure suakes to bite him, is still doing business at Middleton's Dime Museum. At this secure locality one would believe that Rose would be obliged to take a few days off and be mended. It might be different if he gave "only one matinee a day," as Corse Payton does.

The rule of a weekly change of bill has been broken for the first time ever at the People's Theatre, where May Hosmer, as Lygia, in Quo Vadis, with her stock company, made such a hit that it will be continued through the present week. The Land of the Midnight Sun will be the bill Thanksgiving week.

Eddie Garvie passed through here last week, after a tour of the Indiana "one-nighters," en route to Joliet, Ill., where he expected to do Mr. Jolly of Joliet on its native hearth. "In one Indiana town a native said to Eddie, 'I'm afraid you won't do very well here, 'cause they've been rushing 'em in pretty fast lately. We had a show here only last week.'"

Reginald Blair had two large houses in Zaza at the Great Northern yesterday, and the play appeared to please the people.

Nellie McHenry in Flies followed The Great Ruby over at the Academy of Music, and up at the Alhambra a new melodrama, called A Desperate Chance, succeeded her. Across the Pacific is the Alhambra underline.

The principal headliners at the local vaudeville houses this week are as follows: John T. Sullivan in Captain Huntington; George Thatcher, Thomas Nast, Jr., and Katherine Osterman, and Edward Boring in To-morrow at Twelve at the Olympic; Hilda Proctor Otis, Wilfred Clarke in In the Biograph, and Will H. Fox at the Chicago Opera House; and Favor and Sinclair, Jess Dandy, and Josephine Sabel at the Haymarket.

The new Garrick Theatre at Milwaukee Avenue and Will Street opened its doors Saturday night with The Last Paradise. The stock company is headed by Ella Wilson and Thomas H. Clarke.

The Prince of Pilsen opened its ninth week at the Studebaker to-night, and as the last performance is announced for Saturday evening, Nov. 29, there has been a great rush for seats recently.

Walter Hackett's new play, The Prince of Dreams, is in rehearsal at the Bush Temple of Music on the North Side, where it will have its first production by Emmett Corrigan and the members of the Players' Stock company next Monday evening.

This is the fifth and final week of The Children of Satan, one of the successes of the Dearborn Stock season. It will be followed by Rupert of Hentzau. The Storks returns to the Dearborn for Christmas and New Year's weeks, and then the manager will produce another new play by a Chicago author, J. N. Morris. It is called The Primrose Path, and is a costume play of the period of 1800.

Mr. Sothern follows the Goodwins at Powers', presenting If I Were King, and Robert Edeson brings Soldiers of Fortune to this house for the holidays.

I spent last Sunday in Detroit and fell in with The Wizard of Oz crowd, who took in the vaudeville show at the Avenue Theatre and gave an ovation to pretty little Miss Morton, the fiancée of Comedian Fred Stone, of Montgomery and Stone.

At the Music Hall this week Burton Holmes will take up his third subject, "Sweden, the Capital, the Country and the Canal." Mr. Holmes runs over to Detroit Sunday nights and has a big season sale there.

Willis Granger is over at the Bijou this week with the English melodrama, Gypsy Jack.

The stock company at the New American Theatre is presenting Why Smith Left Home, with Lawrence Grattan and Laura Alberta as Mr. and Mrs. Smith.

Ernest Thompson Seton is to lecture on "Wild Animals" next Saturday morning at the Studebaker.

Manager Elliott is celebrating the first anniversary of the successful stock venture at the Columbus by distributing illustrated souvenirs at the performances of Next Lyons this week. Annie Sutherland is Lady Isabel, Buhler the Carlisle, and Hartley the Levison.

Agnes Nielson, formerly with Francis Wilson and recently with the Castle Square forces, has joined the burlesque company at the Orpheum, and appears in Chow-Chow, which continues to draw large audiences.

Raoul Pugno, the French pianist, will be the soloist with Theodore Thomas Orchestra at the Auditorium this week.

Zelie de Lussan, the prima donna, who is making a concert tour, sings here at George Hamlin's Sunday "pop" at the Grand Opera House, Dec. 14.

The Golden Country closed its second week over at Glickman's Yiddish Theatre Saturday night, and this week The Emigrants will be staged.

Frank Daniels has a bride and groom in his company, Florence Holbrook, of Chicago, and Cecil Lane, of Detroit, who were married recently at the Little Church Around the Corner.

There were a quite a bunch of birthdays last Sunday. King Edward celebrated, so did I, and Mrs. Otis Skinner did also. She and Mr. Skinner spent the day with Mrs. Skinner's family in Ravenswood, and wired me to the effect that it was a great day for Ireland, signing it "Mr. and Mrs. O'S." I also had Western Union greeting from "his merrilies," Marshall P.

Joseph Weiss, the Hungarian pianist, will be heard in the Music Hall Thursday evening, and Anton Van Rooy, the baritone, is billed for a concert here next week.

Henrietta Crosman is booked in repertoire at the Grand Opera House. The Wizard of Oz returns there for the holidays.

Wright Huntington has left the stage and gone into the insurance business in Detroit. That business seems to be a magnet for theatrical men nowadays.

"BUFF" HALL.

BOSTON.

New Plays and Old—The Week's Doings—New Theatre on Paper.

(Special to The Mirror.)

BOSTON, Nov. 17.

When Johnny Comes Marching Home is one of the chief novelties of the week, and there was a splendid audience at the Boston to-night, and when the war time opera took up the stirring times of the days of '61-65 there was great enthusiasm. It was a splendid idea to make these tunes a part of the opera, and they alone would win unquestioned success for the Whitney Opera company. The ranks have been swelled by a lavish engagement of supers to add realism to the stage pictures, and the great stage of the Boston was never used to better advantage than now.

The Rogers Brothers in Harvard tested the capacity of the Hollis to-night.

Mrs. Patrick Campbell changed the bill at the Colonial to-night and revived The Second Mrs. Tanqueray, in which she made her greatest success here last season. These performances are all that this play will have, and Aunt Jeanne and Magda will have two each during the week. Mrs. Campbell sent to England for a leading man and he arrived during the past week. He is Frederick Kerr, who is especially well remembered in Boston for the good work which he did here in support of Mrs. Langtry.

E. H. Willard makes three changes of bill at the Tremont this week and shows versatility enough to satisfy the most fastidious. Tom Pinch was the bill to-night, and The Rogue's Comedy and The Middleman will be revived during the week. Mr. Willard made a strike of enterprise when he assumed the rights to La Chatelaine, M. Capus' latest play, in which M. Guitry and Jane Hading are appearing at the Paris Renaissance. This would look as if Mr. Willard might return to America next season after all.

Lord and Lady Algy was the change of bill at the Castle Square to-night and it was interesting indeed to compare Boston's resident players with those from the Empire who were the originals. Lillian Lawrence and Jessie Millward have many ways in common, but Miss Lawrence certainly displayed unquestioned charm in this interesting character. John Craig fell behind William Farnum in the second act, but all the rest of the evening he was capital. Mary Sanders was excellent as Mrs. Tidbury, and John Salapolis did some of his best work as Quarmby.

From the robes of Josephine to the simple gowns of a farmer's daughter was quite a step for Una Abell Brinker at the Park, but she was equal to the requirements, for she has already proved her versatility as an actress. Cora Payton's Stock company appeared in Only a Farmer's Daughter and gave a presentation that was thoroughly interesting. One of the notable features of the matinee this afternoon was the distribution of souvenir photographs of Lizzie Morgan to all in attendance. Miss Morgan is one of the favorites of the company.

The Lights o' London has not had a revival in Boston for a number of seasons, and as a result there was special interest at the Bowdoin Square to-day. The full strength of the stock company was embodied in the play and all the parts were capitally played, especially Rose, which showed Nella Tilbury to great advantage. From a scenic standpoint this is one of the most effective productions yet seen at this house.

The Climbers makes a decided change in nature from the attractions recently seen at the Grand Opera House, but it is in the line of the enterprising policy always carried on by George W. Magee, and the reception was most gratifying. Amelia Bingham is elsewhere this year, but she has selected a good company for the play, and John E. Kellerd, Lilla Vane and Albert Long are among those particularly well known in Boston.

Charles Hawtrey is in his last week at the Museum, and A Message from Mars continues to test the capacity of the house just as it has for the past six weeks. It is by all odds the most artistic success that the Museum has had this season, and the run might well be continued for weeks with profit to all concerned.

The Defender still continues to good business at the Columbia, yet it is announced that this is the last week but one, for The Show Girl is coming back for another Boston engagement on account of its recent success here. There were wedding bells at the Columbia last week, for, quite unknown to their associates, Richie Ling and Lotta Faust went to New York Saturday and came back Monday as man and wife. There were many congratulations, for the two are prime favorites here.

J. H. Gilmour did not come to Boston after all with Mrs. Patrick Campbell, but he joined The Suburban. Howard Gould made a conspicuous success as the husband in The Joy of Living and gave an impersonation that was effective at every point. I do not wonder that Mrs. Campbell exclaimed "Oh, these American actors!" when she saw Mr. Gould. It is such actors and such impersonations that show the scholarly spirit on the American stage. Vaughan Glaser also gave a wonderfully striking impersonation of the middle-aged lover who turned into platonic friend. He was effective in every scene and with Mr. Gould took the male honors of the production and helped Mrs. Campbell to win an unquestioned success here. Mrs. Campbell had a strenuous first day of it in Boston, and things hummed for a few hours about the Colonial. The first thing that she saw was the electric sign over the door, and its space was so limited that the name had been abbreviated to Mrs. Pat Campbell. That had to be elongated to Mrs. Patrick, but there was no space for that, and as a result the name of the star had no electric illumination all the week, only The Joy of Living. The next trouble came over the lithographs, which did not meet with her artistic approval, and one and all had to be called in. Mrs. Campbell has a special press representative, a special business-manager and a special secretary, so that it takes quite an establishment to hold her entourage. I learned that word from Paul Wilstach.

The Mascagni trouble finally got settled last week, and after long columns in the newspapers, rumors of appeals to the Italian Government, hints of international complications, a visit from the Italian ambassador, an arrest or two on various charges, Mascagni's suit for $50,000 for false arrest, and a few other tribulations, the tour was started off again. This time Cavalleria Rusticana was given in concert form, with the Mascagni fire of direction. The entire outfit went to Providence and back and two concerts were given in Symphony Hall. The prices were more reasonable and the patronage was all the greater.

Charles E. Hamliton has been in Boston during the past week making arrangements for the week which Everyman will play here. The engagement will be at Steinert Hall, with daily matinees. It is wondered what Boston will think of the old morality play, but as The Sign of the Cross turned the tide of ill luck here and became a great favorite, there is every prospect of a splendid week.

Henrietta Crosman will produce her next new play in Boston. This will be Mary, Mary, Quite Contrary, by Eugene W. Presbrey, and she gives it here so as to retain the rights for it for next season.

Lavinia Shannon's first starring engagement in Boston will be played here at Music Hall, where Beyond Pardon is one of the bookings of the near future.

Old Sleuth, which has been well received during the past week at Music Hall, will lay off for a fortnight after the week in Philadelphia.

Walter E. Perkins passed through Boston last week. His recent engagements with Jerome were so successful in Waltham and Portsmouth that returns will be made the coming week.

Isaac B. Rich, John Drew and Fred Aiken have purchased a trout pond near Wolfboro Junction, N. H.

Florence Averill scored a hit at the Columbia last week by playing Hilda Shipton when Toby Claude was ill and out of the cast.

Boston saw a novelty in the shape of a sacred drama written by a priest and played in a hall connected with a church, but the impression which it made was unquestioned. The piece is Pilate's Daughter, by Rev. Francis L. Kenzel, and while it would probably come too near the Passion Play for professional treatment, those who saw it at St. Aloysius' Hall were quite impressed. The play brings on a man who was framed by Christ and which results in conversion. All the characters were played by girls.

There was a large attendance at the weekly reception of the Calvary Church Alliance, but Margaret Anglin, Mrs. Thomas Whelan, and Mrs. W. G. Jones, who had been invited, were unable to be present. This week Mrs. Jamie Putnam Harris will read Paolo and Francesca and Hal Carter will sing.

E. H. Willard made a great pickup in the way of a historic curio in a Dublin shop last week and he will take it to England with him next spring. This bit of bric-a-brac has already crossed the Atlantic twice.

John Craig was the victim of a serious accident at the Castle Square last week, but he kept on playing in spite of the pain. He cut his head on the corner of the performances of Pinero, but he did not let that interfere with the action.

A. H. Chamberlyn's physician says that the alarming reports about his patient which have been current are not founded upon fact.

Richard D. Ware, the Boston lawyer who has made such a success with the Mayor case during the past week, is well remembered as the Hurstbit of Westward, Ho! which was produced at the Museum. The score was by the late R. H. Woolf, musical critic of the Herald.

The latest theatre to be built on paper came during the past week. It was placed on Washington Street, near Beach street, and the total cost was about $250,000. It would be managed by a well-known theatrical firm, but the paper which exploited the story wisely maintained the anonymity of the management.

Julian Magnus, who is here as business-manager with Charles Hawtrey, showed his versatility last week, for he went to City Point and delivered an address on the duties of an advance man before the Philippe Brooks Club. Mr. Magnus, by the way, plays tennis as well as he lectures.

The stock company at the Bowdoin Square has a melodrama, The Hills of the Gods, that will be produced a little later. It is announced as from the pen of a Boston man, and rumor has it that this is R. H. Crosby, dramatic editor of the Post.

JAY BENTON.

PHILADELPHIA.

Dolly Varden a Hit—Huckleberry Finn—Hearts Aflame Closing—The Cohans.

(Special to The Mirror.)

PHILADELPHIA, Nov. 17.

There is nothing of special interest to attract theatregoers for this week, although Lulu Glaser in Dolly Varden is making a hit. Our managers have all made great preparations for Thanksgiving week, with suitable and strong offerings.

The inimitable Louis Mann in Hock, the Consul, is in his second and last week at the Broad Street Theatre, and, candidly speaking, is not a success. It is a clever one part play, in which Louis Mann does original work, but the plot offers no opportunity for the balance of the cast. The star has a good backer, who is willing to test its merits in other cities, but the final result is a foregone conclusion. A Chinese Honeymoon (No. 2) follows Nov. 24, with the following company, Toby Claude, John E. Henshaw, Ida Hawley, Belle Harper, Charles Prince, William H. Clarke, Edwin A. Clark, and May Ten Broeck.

Huckleberry Finn opened to-night at the Chestnut Street Theatre for a three weeks' engagement, with Arthur Dunn in the title-role and Johnny Slavin as Tom Sawyer, aided by a large chorus and expensive scenic equipment. As a play it introduces everything from farce to musical comedy, being a novelty in its way with hope of ultimate success. The Two Schools follows Dec. 8.

Hearts Aflame holds the week at the Chestnut Street Opera House, opening light with poor prospects, the company closing their season here on Saturday evening next. Dorothy Dore, Joseph Kilgour, Bijou Fernandez, William Humphreys, Mrs. Felix Morris, and Kate Lester are in the cast. The Sleeping Beauty and the Beast comes Nov. 24.

Lulu Glaser in Dolly Varden, the talk of the town, at the Garrick Theatre, now in her second week to large patronage. It is a pretty and entertaining performance, with tuneful music that appeals to the masses. Eleanora Duse follows Dec. 1, for two weeks, during which time she will only appear ten times.

The Old Homestead, with Denman Thompson in the cast, opened to-night at the Walnut Street Theatre for a two weeks' stay. The cast is about on a par with former seasons, opening fair with prospects of his usual large business. Bookings to follow, San Toy Dec. 1, Dan Daly in The New Clown 15.

The following clipping, taken from our daily papers, shows how they make a show of business at some of our theatres. "There will be no benefits this week at the Park Theatre for the Firemen's Pension Fund, but instead the tickets sold for that week will be accepted at either the Chestnut Street, Park, or People's Theatres on Nov. 24, 25, 26, and 28. Benefits will be given next week for the Firemen's Pension Fund at the Chestnut Street Theatre, People's Theatre, and on Monday, Tuesday, and Thursday nights at the Broad Street Theatre."

The Four Cohans, with their pleasing musical farce, The Governor's Son, is a big card this week at the Park Theatre, opening to capacity, with assurance of continued large patronage. The stars have surrounded themselves with a large company of competent people, introducing novelties that appeal to the public. Bookings, Lover's Lane 24, Al. H. Wilson in A Prince of Tatters Dec. 1.

The advance sale for the engagement of Henrietta Crosman, Nov. 24, for week in The Sword of the King, at the Academy of Music, is already very large. This is really the first society event of the season, the star being a great "400" favorite.

Old Sleuth, a sensational melodrama, is at the National Theatre, presented by a large company headed by Hal Stephens and Nell Florence. Business is fair. This theatre and the Park Theatre (within four blocks of each other), both playing at popular prices and under same booking arrangements are appealing to the same class of people for patronage. La Voyage En Suisse comes to the National Nov. 24.

Thomas E. Shea, with his usual repertoire, is up at the People's Theatre this week and having a certain following likely to play to fair returns. The White Slave Nov. 24.

Reuben in New York, a farce comedy, holds the boards of the Kensington Theatre this week. The cast includes George H. Adams, Joseph Kearney, Charles L. Banks, Mart. L. Stevens, Al. Newman, William Lother, John C. Gay, Majorie Fair, Jessie Hyson, Adams Sisters, Camille Densmart, Annette Nanne, and Patrice Dunn. It is full of funny situations, well received by splendid business. Search Lights of a Great City Nov. 24.

Keith's New Chestnut Street Theatre attracted for the opening week over 28,000 paid tickets of admission. This beautiful Twentieth Century Palace ought to be the home of the drama, is the wishes of the thousands of society people who visited here last week.

Stair and Havlin have transformed the Auditorium to one of the best paying theatres in the Quaker City. Attractions always popular to please their steady large clientelle. Reilly and Wood's comedians in The Funny Page, the card for week, opening to crowded house. Zig-Zag Alley 24, The Major and the Judge Dec. 1.

Keith's Bijou Theatre Stock company have worked hard to attract an entirely new class of patrons. The company are all new faces and by their forcible delineations in The Christian last week already gained admirers, but there is still room for much improvement. This week the stock appears in Miss Hobbs, presented in praiseworthy style and a strong cast. The Dancing Girl Nov. 24.

The Girard Avenue Stock company appear this week in a forcible and splendidly stage equipped production of Claire and the Forgemaster, with Eugene Ormonde and Margaret Pitt in the prominent roles, enacting same to win applause from a well filled large audience. Cool Old Times Nov. 24.

Fennyman's Stock company present a weekly bill with many a new audience by Forest Hill and Chestnut Hill, called The Hermit. With full of startling situations, realistic scenery and powerful cast, with Louis Leon Hill and Florence Roberts in leading parts. It is an attractive play deserving the crowded outlying audiences. For Thanksgiving week Barbara Frietchie.

The Grand Opera House Stock are giving The Prodigal Daughter, a commonplace and sensational production, bringing into play horses and flashy scenic effects to aid the feeble stock company in a fair representation. The management have been very liberal in the various plays presented and have been rewarded by large patronage, which is necessary to repay them for extraordinary outlay, especially when playing to popular prices, 10 and 20c for matinee, 15, 25, 35 for evenings. The Student Nov. 24.

Carrie Radcliffe's Stock of the Columbia are appearing in Fiat Dunham, in which the leverage leading woman appears to advantage. A big leading woman appears to advantage. A big leading woman appears to advantage. A new feature introduced, Ignacio Martinetti in an original shaving scene, very funny and highly appreciated. Business fair. Under Two Flags Nov. 24.

Dorsey and Scott's Stock company at the Standard Theatre presents this week The Boy Scout, with H. R. Wood in his second and last week as visiting "star," assuming the role of Lightning Lew, with unusually excellent support and large patronage. The Road to Ruin Nov. 24.

The Wanter German Stock at the Arch Street Theatre continues to be highly appreciated, the subscription for the season insuring profitable returns. Repertoire, The Last Word, Gross Stadtluft, Der Stille Ammele.

Dumont's Minstrels at the Seventh Street Opera House have made a big hit with their latest local business, The Automatic Restaurant, in addition to their usual funny offerings, with crowded houses at every performance.

The season of grand opera at the Academy of Music, under direction of Maurice Grau, will be inaugurated Dec. 8, and will include seventeen evening performances and four matinees, the final representation being March 17.

The first public performance this season of the Lodiam School of Dramatic Art at Institute Hall, was given last week with very promising results.

S. PEIXOTTO.

WASHINGTON.

The Darling of the Gods to Open—Andrew Mack at Columbia—Tour of Sousa's Band.

(Special to The Mirror.)

WASHINGTON, Nov. 17.

David Belasco has postponed until Wednesday night the first public presentation of his new Japanese play, The Darling of the Gods, in which Blanche Bates will appear as the star. Mr. Belasco in making this delay does so that the production, which is promised to be both massive and elaborate in stage equipment, will by that time have reached such perfection that no difficulties will be encountered in a complete presentment. The company arrived Saturday and will rehearse night and day until the opening. There's Many a Slip is the next somewhere.

Andrew Mack makes his re-entree at the Columbia Theatre to-night in Tom Moore, and is greeted again with a large audience, full of appreciation of the star's more than pleasing work in the leading character. Mr. Mack has some new songs that are a great hit. The excellent supporting company, that is warmly praised, comprises Giles Shine, Richard J. Dillon, Walter Cravin, Eddie Heron, Myron Calles, Harry F. Stone, Thomas R. Jackson, Augustin Wilson, Edward Allen, Johnny Cooke, Dorothy Hammack, Grace Martin, Vivian Martin, Maggie Fielding, and Frances Ring. Thursday night a new Irish play from the pen of Theodore Burt Sayre, entitled The Bold Sojer Boy, will be given a first presentation. Eleonora Duse will follow for four performances, opening Tuesday.

The Bijou Musical Comedy company, headed by Otis Harlan, commenced a successful return engagement to-night at the Lafayette Opera House, presenting A Stranger in a Strange Land, that has been revised and now ranks in the lists of pleasing musical comedies. Otis Harlan, Little Chip, John W. Dunne, Tony Hart, Mary Marble, and other prime favorites appear at their best. The football song, led by Mary Marble, and the Musical Maidens are musical successes. Next to come will be Lafayette and specialty company.

Eight Bells at the Academy of Music this week is another attraction at this popular house due for top notch business. The opening to-night is to the capacity and the presentation had all its old time favor. The Volunteer Organist is next week's underline.

George Frederic Hinton, who was here during the week arranging for the appearance of Sousa's Band at Convention Hall 26, which will be the last appearance here in two years, gives further information of a late development in the plans of the coming band tour, to make it a circle of the globe. After the six months' visit to Europe, beginning January 2 in London, which includes every musical centre, the band returns directly to New York, making a flying trip to San Francisco, taking steamer thence to the Far East. Concerts have already been arranged at Honolulu, Yokohama, Kobe, Nagasaki, Hong-Kong and Manila on the way to Australia. The Australian season will be under J. C. Williamson's direction, and extends over ten weeks. After the Australian season the band makes an extended tour through South Africa, going thence to India and back to Europe via the Red Sea and the Suez Canal. The Fiji Islands in the far South Pacific is another probable stopping off point, having a solid money guarantee.

The planned strike of the stage hands at the various theatres, members of the National Alliance of Theatrical Stage Employes, that went into effect at 9.30 o'clock Saturday night, struck a snag, as it found the Managers' Association in waiting with a wide open key to the solution. The performances were not interrupted. The grievance this time is a question of extra pay for handling big productions requiring extra hours of labor.

The special train bringing the David Belasco-Blanche Bates company arrived on time under the direction of E. G. Tucherman, New York city passenger agent of the Baltimore and Ohio Railroad, making the run, with two stops, in Philadelphia and Baltimore, in five hours; and "Tuck" during the trip, by the kind treatment of those under his charge, wins another ribbon inscribed, "The Darling of the Gods," presented by William Hepner, the wig maker, who, with a corp of assistants, has charge of the dressing. Mr. Tucherman will again direct the trip to Baltimore from here, and from there to Philadelphia and New York. It will be a special train every way, and consists of a Pullman, three passenger coaches and three baggage cars and carries 138 people.

Under the direction of Katie V. Wilson, Madame Schumann-Heink and David Bispham appear jointly in a song recital at the new National Theatre, Tuesday afternoon, 25, at 4.15.

Manager Chase will present Thanksgiving week an engagement recently made, Madame Eugenia Mantelli, the grand opera contralto, formerly one of the principals of the Mascagni Opera company.

The memorial services of Washington Lodge of Elks will be held at Chase's Theatre, Sunday evening, Dec. 7. The United States Marine Band, under the leadership of W. H. Satleman, will render the sacred music.

The death of Tony Cummings, who was last year a member for a number of weeks of the Lafayette Square Stock company, was a genuine shock to his many friends and associates here; his theatrical career as a member of important companies, playing a line of character parts, is well known; also his connection as stage director with the Castle Square Stock company, of Boston. Tony Bregazzi, a popular and widely known entertainer at the local clubs in his boyhood days, became the friend of the late Honorable Amos J.

Cannidge, the newspaper writer and Congressman from New York, lived when he took his stage name. The interment was at Rock Creek, and the funeral was largely attended.

The Halls of the Auditorium is now under the management of the Armat Motion Picture Company, who propose to introduce in the future noteworthy features of strong musical composition, soloists, vocal and instrumental.

JOHN T. WARDE.

BALTIMORE.

Attractions for the Week—Kernan's New Theatre—News Notes.

(Special to The Mirror.)

BALTIMORE, Nov. 17.

The attraction at Ford's Grand Opera House this week is Eleonora Duse, who will appear tomorrow night in Gabriele d'Annunzio's play, La Gioconda. The theatre is closed to-night. On Wednesday evening she will be seen in La Citta Morta, and Francesca da Rimini will be given on Friday evening and at the Saturday matinee. There will be no performances on Monday, Thursday, and Saturday evenings. Andrew Mack will be seen at Ford's Thanksgiving week in his new military drama, The Bold Sugar Boy. He will be supported by Richard Dillon, Eddie Heron, Augustine Wilks, Harry Wright, Myron Calles, Giles Shine, Thomas Jackson, Johnnie Cook, Frances Ring, Maggie Fielding, Grace Thorne, Grace Martlen, and Vivian Martin.

The attraction at the Academy of Music this week is Amelia Bingham in A Modern Magdalen. Miss Bingham is supported by a splendid cast and gave a delightful and artistic performance. In the company are Henry E. Dixey, Joseph Holland, Hobart Bosworth, Lucille Spinney, Alfred Fisher, George Eichel, William Moore, Robert Dudley, Wilton Lackaye, Ferdinand Gottschalk, Madge Carr Cook, Adele Farrington, Maude Moffat, Rose Braham, Lillian Wright, and Alice Wood. Blanche Bates in The Darling of the Gods will be seen next week.

The George Fawcett Stock company presented A Night Off at Chase's Theatre this evening. The part of Nisbe was cleverly played by Jane Oaker, while Wallace Worsley, the new leading man engaged during the illness of Frederick Lewis, enacted the role of Jack Mulburry in a satisfactory manner. The other characters were well portrayed by Alfred Hudson, Reagan Haughton, Harold Cohill, Hale Hamilton, George Schroeder, Alice Butler, Virginia Kline, Agnes Everett, and Gussie Glantz. Next week The School for Scandal.

The Volunteer Organist is this week's attraction at the Holliday Street Theatre. It is presented by a very good company and is well staged. Thomas E. Shea in repertoire will follow.

For the first time since her retirement from the professional stage, Julia Arthur Cheney visited Baltimore last week. Mrs. Cheney has almost entirely recovered from her recent severe illness.

The home of Mrs. Ellen Martin, who is so well-known to the profession, came very near being destroyed by fire a few evenings ago. The fire started in a rear room in the second story, occupied by two young women playing at the Auditorium. Fortunately it was discovered in time to be extinguished without serious loss. The house was filled with members of the profession at the time. Mrs. Martin, who was ill at the time, received quite a shock, but her friends will be glad to know that she is now improving.

Manager James L. Kernan on Wednesday last filed, with the Inspector of Buildings, an application for a permit to construct his new theatre and hotel in Franklin Street, between Eutaw and Howard Streets. He also filed plans and specifications for the new buildings. The improvement is to cost $350,000, and the arrangement will be unique for, when the structure is complete, Mr. Kernan will have two theatres—the present Auditorium Music Hall and the new Maryland Theatre—forming an L, with their stage doors close together. In the angle of the L will be the new Auditorium Hotel, but it will not completely fill the angle, because Mr. Kernan was not able to acquire the corner property. The new theatre and hotel will front 244 feet in Franklin Street and will be of the same style and height, the hotel being five stories high. The new structures will be of stone, brick and terracotta, and will be of very handsome and elaborate design.

Ghosts, by Hendrik Ibsen, which had its first presentation in Baltimore last Tuesday night at Chase's Theatre, and in which Mary Shaw scored a pronounced success, was not given at the matinee performance during the week for the reason that Manager Fawcett was of the opinion that the matinee audiences were hardly up to the Ibsen standard.

Frederick G. Lewis, leading man of the George Fawcett company, is far from well, and by the advice of his physician will rest for at least a week. Mr. Lewis will go to Atlantic City to recuperate. Left without a leading man, Mr. Fawcett wired to Daniel Frohman and obtained the loan of Wallace Worsely, who starred in The Pride of Jennico last season.

Daniel A. Kelly, manager of the Lilliputians, was in the city all of last week, while his company was playing at the Auditorium. Mr. Kelly is one of the charter members of the Baltimore Lodge of Elks, and is also a Past Grand Exalted Ruler of the order.

Hagenback's animals opened at Convention Hall this evening. A large audience was in attendance, which was partly due to the Eagles giving a benefit.

An interesting case was on trial in our Superior Court all of last week, in which Willard G. Day sued the Music Hall Company and Bernard Ulrich, its general manager, for breach of contract. A number of professional singers testified, likewise a number of our local and several out-of-town theatre managers.

The Kilties appeared in concert at the Music Hall on Saturday afternoon and evening last. They renewed the excellent impression made by them here some time ago.

Mrs. Patrick Campbell will play at Ford's Grand Opera House week of Dec. 1. Martin Harvey will be the attraction at the Academy of Music during the same week. Boloasy Kiralfy's Around the World in Eighty Days will be seen at the Music Hall next week. Kocian, the Bohemian violinist, will give a concert at Music Hall Dec. 4.

Virginia Kline, who made her first appearance with the George Fawcett company in Ghosts last week, is a Cleveland girl. Last year she played Polly Love in The Christian.

Mary Shaw has translated Dumas' Fernande, and it is said that it will be presented soon at Chase's Theatre.

The crowded condition of Peabody Hall on Nov. 7 during the Bispham recital, caused Bernard N. Baker, well-known for his connection with the shipping trust, to go for a policeman to protest against what he claimed to be a violation of the law, in that the aisles were obstructed by persons standing and by chairs. The aisles were speedily cleared and the recital continued.

The advance sale for the Sousa concerts Thanksgiving afternoon and evening, at the Fifth Regiment Armory, has been very large, so large indeed that Manager Charles E. Ford is of the opinion that the Armory, big as it is, will not accommodate all of those who seek admission. Next Saturday the Kilties will give two concerts at Music Hall.

Manager James L. Kernan has made a notable addition to his art gallery at the Auditorium, by purchasing from R. N. Baker, the famous painting, "And Every Soul Was Saved," which depicts the memorable rescue of seven hundred and thirty-five persons from the sinking steamship *Denmark*, by the *Missouri*, of the Atlantic Transport Line, in April, 1899.

Irving Bacheller, author of "Eben Holden" and "D'ri and I," lectured before a large audience in the hall of the Young Men's Christian Association Building on Nov. 3.

The series of concerts by the Boston Symphony Orchestra was inaugurated in a most auspicious manner on Nov. 4 at Music Hall. Frederic Lamond, the pianist, proved to be an artist of unusual power. HAROLD RUTLEDGE.

ST. LOUIS.

Big Business Reported—Notes from the Missouri Metropolis.

(Special to The Mirror.)

ST. LOUIS, Nov. 17.

It is more apparent each week of the season that St. Louis is fast becoming a notable theatrical town. Despite the unusual warm weather which made the playhouses as hot as in the last days of August, the theatres did an immense business last week. Richard Mansfield broke all records at the Olympic for any production playing only seven performances. Manager Short's Broadway house could not accommodate the crowds and as a result Mr. Mansfield played to more than $20,000. At the Century, Primrose and Dockstader did the greatest week's business they, or any other minstrel organization, ever played to in St. Louis. The crush was so great that at several performances the orchestra had to be put under the stage, and standing room was sought for all the week. Lewis Morrison, who had not been in St. Louis for five years, did wonderful business at the Grand in Faust. Across the Pacific received the same happy treatment at Havlin's. The Columbia always plays to capacity and it was the same old grind. The Imperial and Standard did their usual big business. The booking agencies will eventually find out that St. Louis is no longer a one week stand.

Richard Mansfield's wonderful production of Julius Cæsar was a revelation in stagecraft. Sir Henry Irving's great production of Robespierre, in which the mob scenes were made so effective, does not compare with Mr. Mansfield's revival of this grand old play in this respect, and the staging and costuming throughout were gorgeous. While Mr. Mansfield has been lauded on every side for the magnificent staging of the play, the star's lustre is dimmed by the work of Arthur Forrest as Marcus Antonius. Mr. Forrest received curtain calls at every performance. The local critics, without exception, gave Mr. Forrest strong notices, and one of our best writers, after devoting a quarter of a column to his work, concluded by saying: "Mr. Forrest's Marcus Antonius will be spoken of by some of us to our grandchildren as one of our most vivid memories of the stage of our prime."

Lew Dockstader has the hit of his life in his "Locomokohomobile" act, in which he makes his stage entrance in the latest thing in autos, and his ten minutes pantomime with this machine, after he arrives in the middle of the stage, convulses the audience, and he continues the good work by giving the best monologue on the dangerous machine yet heard in St. Louis.

Last evening we had our first view of the Chicago success, The Wizard of Oz, at the Olympic. It is one of the best musical extravaganzas that has appeared here; the scenic and electrical effects are extremely clever. Montgomery and Stone are at the head of the company.

At the Century, Sunday evening, Adolf Philipp presented New York in Wort und Bild. David Warfield next Sunday.

The second edition of The Head Waiters, which Ward and Vokes presented at the Grand Opera House Sunday, was bountifully stocked with good things and when the audience saw the new "Conversation Dance," by Ward and Vokes, Lucy Daly, and Margaret Daly Vokes, and Harry Smirl in his wonderful acrobatic work, they voted the second edition fully up to the standard of the past year.

The Tuxedo Ladies' Band remains one of the special features. Among the other entertainers are Allan Curtis, Joe Kelly, Tony Williams, Louis Powers, Jess Cain, Fred Whitfield, Bert Wainwright, Johnny Whalen, Morey Long, Dan Coleman, and Elaine Forrest. George Sidney in Busy Izzy follows.

Manager Garen of Havlin's, is offering an old favorite this week, In Old Kentucky. In this season's company are George Heath, William T. Clark, George Caine, George W. Deyo, Otis Turner, Robert Bibbs, James Roberts, John M. Powell, Harry Swinton, Bessie Barriscale, Estella Dale, and Florence Stover. The Night Before Christmas underlined.

The Great Ruby is the Imperial attraction. In the cast: Harry J. Ingram, H. S. Robinson, J. Beresford Hollis, Theodore W. Wharton, Arthur W. Bentley, J. Hay Cossar, Horace Vinton, Lillian Lamson, Eda Clayton, Emma Butler, and Helen Ralmond. Nellie McHenry in M'liss next week.

John M. Fedris has succeeded Joseph H. Dillon as treasurer with Richard Mansfield. Lyman B. Glover is now manager and A. M. Palmer "advisory director." Mr. Glover left for New York Thursday night.

The members of the Primrose and Dockstader company were guests at a banquet Wednesday night at the St. Nicholas Hotel, in celebration of George H. Primrose's fiftieth birthday anniversary. The banquet was arranged as a surprise by Mrs. Primrose.

Guy Lindsley and a number of pupils of the Lindsley School of Dramatic Art at the Germania were greeted by an enthusiastic audience at the first performance of the season on Nov. 4. The selection of the play, The Honeymoon, was most happy. It proved an excellent vehicle for the exploitation of the talents of the pupils. Mr. Lindsley himself appeared as the Duke Aranza. Henrietta Woolman was effective as the shrewish Juliana. Helen Wash was a charming surprise as Volante. She has an attractive stage presence and her dressing of the part was thoroughly artistic. Mabel Sims was a sympathetic Zamora. Jacob Apelman gave an admirable performance of Rolando and A. W. Gutknes was a thoroughly good Balthazar. Frederick Demko and E. J. Brady contributed two fine pieces of eccentric character acting as Lopes and Jacques respectively, and J. Collier Marshall was a very satisfactory Count Montalban.

One of the first posters originated for the Louisiana Purchase Exposition by James J. Hanneriy, press representative of the Olympic and Century, has been adopted by the Louisiana Purchase Souvenir Company, of New York. The poster will adorn thousands of dollars' worth of souvenir goods now being manufactured in Paris, Berlin, Vienna and New York. The poster represents Marguerite Sylva holding a map of the Louisiana Purchase Territory and calling the attention of the world to the Exposition of 1904.

Upon removing to new quarters at the northeast corner of Eighteenth and Olive streets, after a parade in which 700 bandsmen took part and 400 instruments were used, it was announced on Nov. 4 by members of the American Federation of Musicians that the library of the late P. S. Gilmore had been secured for the Louisiana Purchase Band to be formed by the local organization. The Gilmore library numbers 18,000 volumes of music, and the price paid to Mr. Ellen Gilmore for the collection was $275,000. The sale was closed in New York a few days ago by A. Kolb, Harry D. Hill, and Ernest A. Couturier. Mr. Couturier, who was formerly director of Gilmore's Band, has arrived to look after the Louisiana Purchase organization, of which he is to be leader. The library is to be brought here at once.

The Heineman-Welb Stock company acquitted themselves creditably in Die Braut von Messina, Sunday, at the Germania Theatre. Mit Vergnuegen, Wednesday's offering, so different in character, spoke volumes for the versatility of the company. Robert und Bertram was presented Sunday, Miss Bergere, George Heinemann, and Hans Loebel essaying the principal roles. On Wednesday Wohlthatige Frauene will be the attraction. J. A. NORTON.

CINCINNATI.

The Week's Programmes—Spooner Stock Closed—Timely Topics.

(Special to The Mirror.)

CINCINNATI, Nov. 17.

Richard Mansfield appeared as Brutus in Julius Cæsar to-night before one of the largest audiences of the season at the Grand. The scenery and costumes were most elaborate, and the star was given able support by a numerous and well selected company. The advance sale is extremely heavy. Bertha Galland follows in Notre Dame.

It is a regrettable fact that another failure must be recorded at Robinson's. Manager Schmidt withdrew the Spooner Stock company from that house early in the week, owing to lack of patronage. This action was not entirely unexpected, as it had been known for some time that Mrs. Spooner was not satisfied with the business that was being done. She still has the lease of the house, however, and according to current reports will reopen it in two or three weeks with a different class of attractions.

The Pike Stock company presented Nathan Hale here yesterday for the first time in stock. Byron Douglass was a splendid Nathan and Mary Hall a charming Alice Adams. A striking portrayal was the Lebanon of Thurlow Bergen, who originated the role with N. C. Goodwin. Northern Lights is underlined.

Murray and Mack in A Night on Broadway filled the Walnut twice yesterday. Their excellent company includes Kitty Beck, Thomas J. Grady, Edward Powers, Charles Howard, Lillian Durham, and Madeline Reynard.

Lottie Williams is at Heuck's in Only a Shop Girl. Her company includes William Walcott, M. B. Streeter, Robert W. Smiley, Anne Ethridge, Ethel Knight, and Anne Singleton.

Lost in the Desert, which was one of the biggest hits of the season at the Lyceum last year, returned there yesterday and repeated its former success. Helen Aubrey, Gertrude Fort, Jefferson Osborn, and H. C. Zahner had the leading roles.

The German company scored at the Grand last night in a double bill, In Civil Life and Die Augen der Liebe.

Manager Hunt has returned from the East, where he concluded arrangements for the production of a Christmas pantomime, Cinderella, at the Pike. The company will be largely increased for the occasion. H. A. SUTTON.

THE SORROWS OF MASCAGNI.

During the past week the eminent composer, Pietro Mascagni, has added considerably to the number of his misadventures in America. On Monday he was released from custody in Boston on $4,000 bonds, and immediately instituted suit against his managers, the Mittenthal Brothers, for $50,000 for alleged false arrest. Then he discharged the seven musicians from his orchestra who had been the ring-leaders in the revolt which led to the abandonment of the performance at Music Hall.

On Tuesday there were indications that the Italian Government would take a hand in the controversy—and there was much use of the cables, though to small purpose. Next Mascagni charged the Italian Consul in Boston with being apathetic in the matter, and at about the same time Joseph Smith, the impresario, announced his intention to sue the composer for a share in the profits of his tour.

On Wednesday the newspapers of Rome entered the fray and for the time the quarrel assumed the proportions of an international affair. Thursday brought more excitement of the same nature. In the evening of that day Mascagni and his company gave a concert at Providence, R. I., before a large audience. But the artists refused to accept cheques in payment from the theatre manager and the matter had to be argued over and over again until well into Friday morning.

On Saturday Mascagni resumed his tour with a concert in Symphony Hall, Boston, and the Italian Ambassador was in attendance.

DRAMATIC DAY AT THE P. W. L.

Cora H. Williams planned and gracefully directed a delightful programme yesterday afternoon in the League auditorium. Mr. and Mrs. Martin Harvey and Mrs. Katie Barry were the guests of the day, though Mr. and Mrs. Harvey were compelled to send regrets at the last moment. Elise Reimer played a piano solo, as well as all the accompaniments of the afternoon, with a daintiness of expression all her own. Louise Mackay Leslie sang "Ich Liebe Dich" with fine enunciation and good effect. Anita Hendrie read "Laska" and for an encore a German dialect selection. Katie Barry captivated her audience with several comic songs. "Liete Signor" and "I Love But You" were rendered by Belle Thorne in true operatic style. Josephine Lehmann's whistling was pleasing. Mrs. Bloomberg, who became a member of the League at the last meeting, sang "Irish Folk Song" in a voice of sympathetic quality and wide range. Charles Higgins' two violin solos were warmly received. He reveals the finished technique and artistic expression of the true artist. The baby imitations by Celie Ellis were remarkably clever. Gus Edwards sang three original songs that were heartily encored.

By request Cora Williams sang "Mighty Lak' a Rose" in her inimitable style.

At the business meeting, held Nov. 10, over which Mrs. Knowles presided, the decision to take part in the Chicago Woman's Exhibition was reversed. It is reported the Chicago affair will be abandoned by Manager Brady as well.

THEATRE DESTROYED BY FIRE.

The Grand Opera House, the oldest theatre in Nashville, Tenn., was totally destroyed by fire on the morning of Saturday, Nov. 8. The fire was discovered after the performance of The Nominee by the Boyle Stock company. It spread rapidly and was not put out by the fire department until the building was a mass of ruins. The total loss is said to approximate $50,000, with an insurance of $10,000. No one was injured or killed. The cause is still a mystery, but incendiarism is strongly hinted at.

This is the second theatre to be burned in Nashville this year, the Vendome having been ruined by fire to the extent of $45,000 loss on Jan. 2.

The Boyle Stock company has already moved to the Masonic Theatre, where it will continue its season.

A LAMBS' GAMBOL.

The first gambol of the Lambs' Club this season took place on Sunday evening and had for its principal feature a two-act comedy, The Stagedoor of the Broadway Theatre, by Clay M. Greene. In the cast were Morgan Coman, Robert Lorraine, Maclyn Arbuckle, Thomas Terriss, William Lewers, and Herbert Ayling. A travesty on At the Telephone, by Edwin Arden, was presented also.

FOR THE FUND HOME.

A number of road companies have adopted an admirable plan of contributing regularly to the maintenance of the Actors' Fund Home. Each member of these companies contributes twenty-five cents each week from his or her salary and the total amount is forwarded weekly to the Fund. The results of the plan so far have been excellent and it is hoped that it may be widely adopted.

SEALED INSTRUCTIONS PRODUCED.

A new comedy drama in four acts, by Mrs. J. Campbell Van Planck, entitled Under Sealed Instructions, was produced at the Academy of Music, Milwaukee, Wis., by the Thanhouser Stock company, on Nov. 10. It is said that the play met with marked favor and that many of the individual members of the company scored personal hits.

THE SAVOY MORTGAGED.

Timothy D. Sullivan and George J. Krauss mortgaged the Savoy Theatre last week for $100,000 at four per cent. for five years. Elizabeth A. Grinnell furnished the money.

MUSICIANS CLAIM SUCCESS.

The musicians of Paris claim that their recent strike was a brilliant success. It is said that the musicians will receive $60,000 more every year than they did before the strike.

NEW YORK THEATRES.

MURRAY HILL THEA., Lex. Ave. and 42d St. One block East of Grand Central Depot.

6TH YEAR. Henry V. Donnelly Stock Co.

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By Clara Morris.

RALPH STUART and all the favorites in the Cast.

Nov. 24—THE MERRY WIVES OF WINDSOR.

Henry V. Donnelly as Sir John Falstaff.

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HUGE ZOOLOGICAL CONGRESS and TRAINED ANIMAL ACTS.

Endorsed by Press and Public.

AFTERNOONS and EVENINGS.

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Doors open at 1 and 7. Performances 2.30 and 8.30.

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Manhattan Theatre B'way and 33d St., New York.

Commencing Wednesday Evening, at 8 o'clock precisely.

MRS. FISKE

In Paul Heyse's drama,

MARY OF MAGDALA.

First Matinee Saturday at 2.

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WALLACK'S Broadway and 30th St. Evgs., 8.15. Mats. Wed., Sat., & Thanksgiving Day.

Engagement for 6 weeks only.

JAMES K. HACKETT.

Produces Winston Churchill's Play,

THE CRISIS.

BELASCO THEATRE

Broadway and 42d St. Evgs., 8 sharp. Only Mat. Sat.

Last two weeks. DAVID BELASCO presents Mrs.

LESLIE CARTER in his play DU BARRY.

PASTOR'S Continuous Performance.

14th Street, between 3d and 4th Aves.

Seats 10 and 20 cents.

Lew Sully, The World's Trio, Lillian Western, Wesson and Walters, Prevost and Prevost, Nosky and Currier, The Litchfields, Mooney and Holcomb, Tanner and Gilbert, McKeever and Sunday, Baker and Brockway, Edna Murtha. The Vitagraph.

THIRD AVENUE. Family Theatre.

MARTIN J. DIXON, Lessee and Manager.

Week commencing Monday, Nov. 17.

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THE DEWEY E. 14th Street. Matinee To-Day.

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"Mr. Dooley." "A Hoity-Toity Girl." "A Hoity-Go-Round."

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The ever popular rural comedy,

CAPRICE

By Howard P. Taylor.

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Seats reserved by mail, wire or telephone: 302 MAIN.

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At the Green Bay Theatre, Sunday night attractions for December, January and February. The best Sunday night town in the State. Packs them in every time. Wire or write.

JOHN B. ARTHURS, Green Bay, Wis.

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out of town near New York, who have Thanksgiving date open and other time. We have ready "Crystal Slipper" and "Cinderella," with full company and effects, which has been played with success for several seasons. Address, with best terms, C. CONSTANTINE, 118 W. 42d Str.

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An American Society Comedy; money maker.

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SITUATION WANTED as Lady's Maid, with lady who travels. Experienced in hair dressing, manicuring, facial massage. Address "ELLEN," 18 Lake Shore Drive, Chicago, Ill.

WANTED in High Class Dramatic Co., Ladies for Lead, Comedy and Ingenue. Good modern wardrobe. Also Juvenile man. "DRAMATICUS," care of MIRROR.

A LEADING WOMAN capable of playing strong part and willing to pay for the opportunity, can secure position, and be featured in first class company. Apply "C. W.," care of MIRROR.

A DAINTY LITTLE WOMAN less than four feet tall, perfect form, wishes an engagement with a good Company. Has Dancing specialty, and willing to play small parts. "DOT," care of MIRROR.

WANTED. Good Farce-Comedy Company to play at Irvington, N. Y., about Jan. 25—Irving-on Fire Association. Address WM. SWEETMAN, Secy, Irvington, N. Y.

FURNISHED FLATS Light, clean, fully furnished flats; 3 to 5 rooms; larger ones steam heated; $7 to $14 weekly. AKERHURST, 254 W. 40th Street, New York.

WANTED—Lady Assistant, by Electrician and Humorist. Must play piano, organ and violin. Sight reader. Reply with particulars. ROBT. S. CAMPBELL, Box 280, East Liverpool, Ohio.

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With Mr. David Belasco.

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[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND PROPRIETOR.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - NOVEMBER 28, 1903.

Largest Dramatic Circulation in the World.

HAS THE LIMIT BEEN REACHED?

For a week past the Chicago newspapers, with one accord, have assailed one of the so-called "shows," the number of which of late has multiplied on the stage, and the Chicago writers have extended their criticisms to the managers of the theatre in which this "show" has held forth, and even to the Theatrical Trust, which is responsible for its booking in Chicago, and with which the managers of the theatre in question are affiliated.

This particular "show," like most of its sort, depends upon its physical revelation of women and the suggestion of its lines and action to excite the curiosity and satisfy the salacity of that peculiar throng that exists in such numbers in New York as to fictitiously brand many of these "shows" as successes. The experience of most of these offerings outside of New York ought long ago to have taught those who seek to exploit them and those who book them in other cities that the sense of the great public is decent rather than decadent; and the experience of this particular "show" in Chicago ought to induce thought in the persons who have been responsible for the debasement of the theatre by means of these nondescript accumulations of vulgarity.

The particular "show" that has been undergoing a grilling at the hands of the press in Chicago is neither better nor worse than many others of its class. It is inane, coarse, witless and in effect meretricious, like others of its kind. The legitimate and commendable assaults made upon it by the Chicago critics can hardly be understood upon any other theory than that which would square with the probability that we are upon the eve of an awakening on the part of even those who have tolerated such stuff on the stage to the fact that the theatre of this country is largely in the hands of persons who are unfit to be associated with it in any capacity that implies responsibility for its conduct.

CRITICAL RESPONSIBILITY.

It would seem that the troubles between managers and critics in Paris are still alive, the critics continuing in rebellion against the abolition of the *répétition générale*, or dress rehearsal, which long figured as a sort of journalistic reception in the Paris theatres.

A combination of managers now have announced that they will send no more free tickets to the newspapers, even for first-nights; and, what is more significant of their temper in the premises, they declare that they will stand together in legal action against newspapers that speak ill of the plays produced by them, one manager putting this proposition as one justified on the theory that if a newspaper should attack the business of a tradesman and declare his goods inferior or worthless it would have to answer legally in damages. Undoubtedly this is going a little too far, as the theatre is not a shop, and its offerings, unlike the goods of a merchant, relate to art, which is a legitimate subject of criticism.

And yet critics too often unwarrantably ignore the laborious and expensive processes that precede the production of a play, and too often for superficial reasons, or in the mere pride of the freedom that traditionally has been granted to them, literally destroy plays that have merit and that represent great preparatory pains and expense. Of course the conscientious critic does not deliberately set out to do this, but there are many who occupy critical posts that are not serious enough to be conscientious in their work. The vision of such writers seems to have become strabismic and their taste appears to have been vitiated by the mass of mediocrity and the repetition of the meretricious that so largely characterise the theatre at this time. A freakish diet tends to destroy the normal appetite even of the best of men.

AN INTERESTING DISCUSSION.

Accordnng to the London *Daily Mail*, a discussion of interest has arisen as a result of the opposition of Mr. WALKER, high master of St. Paul's School, Hammersmith, a suburb of London, to a license recently granted for a theatre in the immediate neighborhood of that school, the opposition being based on the ground that such an institution contiguous to an educational seat would demoralize and unduly inspire the young mind to the stage.

In order to discover the opinions of others in a vocation like that of the objecting high master, an inquiry has been made, with varying results. The head master of Westminster School went so far as to say that he never had found a stage-struck boy in his school, and he took occasion to say in effect that the actor's profession is, or may be, as good as any other profession. Still, he thought that a theatre might be "inconvenient" in close neighborhood to a school because the pictures and consequent crowds might distract the attention of boys frequently passing to and from their studies.

The master of Bradfield College, Berks, considered the protest justifiable and necessary, without disparagement in the slightest degree to "the moral effect of good plays on adult characters." He thought "the artificiality and excitemnet inseparable from the surroundings of a theatre" undesirable in the case of growing minds, "where simplicity and naturalness should be the chief points to cultivate." Of course the school is in its operations—though by no means in its features of pastime and exercise, like football—devoid of excitement. But does this head master pretend that the school cultivates "simplicity and naturalness"? There may be legitimate objection to the printing of many theatres as it is displayed at all points of vantage, and this objection may go to the effect that some of the bills has on adults. But aside from this feature, which commonly is as much seen away from the theatres as it is in the neighbrohood of theatres, it may be said that the effect of good plays on youth is quite as commendable as it is on the adult, and if there is anything that will tend to preserve simplicity and naturalness in the young, it is a good play well acted.

A CHINESE PATRON.

NOTHING could be more significant of the reach of THE MIRROR as an advertising medium than the letter from ZAH SAH MOO, a "merchant in Chinese curios," at Shanghai, China, who wishes through this journal to interest "smart youth" of America in his trade, and who promises that if the smart youth "catches much business he earn many cash."

Undoubtedly this Chinese merchant means "smart youth" in the plural, although he employs the singular relative pronoun in the phrase relating to profit. He makes the same characteristic distinction in speaking of a multitude of "cash." But there can be no question that this Chinese merchant means business. His English is not classic, but it is understandable, and no doubt it is much better, as well as clearer to the comprehension, than would be the Chinese dialect in which any merchant of this country might seek to enlist the advertising columns of any Chinese newspaper in furtherance of commercial designs on the Orient. Moreover, ZAH SAH MOO either himself or by proxy employs an American typewriter with at least conventional skill. He is a living example of the intelligence as to trade that has been enforced in his great kingdom—or at least in parts of it—by comparatively recent events in which the peoples of the West have had hands, and while he may accept with good grace the attempts to stimulate American trade and the traffic of other foreign nations with his country, he enterprisingly intends to try himself in the game of exchanging goods for "cash."

THE MIRROR reproduces the letter of ZAH SAH MOO both as a curiosity of international activity in trade and as a token of the universality of the circulation of this journal.

DEATH OF R. H. FIELD.

Richard Montgomery Field, who was for nearly forty years the manager of the Boston Museum, died at Jamaica Plain, Mass., on Nov. 11, at Bright's disease, aged sixty-eight years. He had been failing in health for many months, and the death of his wife, Cynthia A. Field, which occurred on Oct. 22, was a severe blow to him. Immediately after his bereavement he began to grow worse, and was taken from Boston to his son, Franklin D. Field, to the home of the latter in Jamaica Plain, where he died.

The passing of Mr. Field means a loss to the theatre of America that will be very widely and very keenly felt. He was one of the few managers in the country who regarded the playhouse in other than a purely commercial light, and as long as it lay in his power he kept the Museum true to the best standards of dramatic art. His influence, which was large indeed, was always exerted on the side of decency and dignity, and in his long career as a manager he enjoyed unbrokenly the confidence and esteem of the discriminating public of Boston.

Mr. Field was born in Boston on Aug. 13, 1824. His father was Reuben Field, an educator of standing who was for many years the principal of one of Boston's public schools. Young Field graduated from the Latin school and it was his intention to enter Harvard. But the death of his father changed his plans, and at the age of fifteen, before obliged to earn a living, he went to sea. After making several long voyages he returned to Boston and became a typesetter and afterward a reporter on the Boston Post. He distinguished himself quickly as a writer upon political matters and as a critic of the drama. When he was but twenty years old he became the private secretary of the Mayor of Boston, and a year later he was appointed to a position of great responsibility in the City Treasurer's Department.

His advent into the theatrical business came about suddenly and quite unexpectedly. In January, 1850, R. P. Knight, then the manager of the Museum, died. The proprietor of the playhouse, the Hon. Moses Kimball, promptly offered the position to Mr. Field, who was then thirty years of age. Mr. Field hesitated not a little to undertake so exacting a post. The Museum at that time was an institution of the highest reputation, and to keep up to the record established by his former managers required unusual executive ability. The theatre, which is about to be demolished, was opened to the public in 1846, and its managers, before 1850, were W. H. Smith and R. P. Knock. Mr. Field, after giving the matter careful consideration, determined to make the venture, and on Feb. 18, 1850, with many misgivings, he entered upon his new and unaccustomed duties. The company included a number of players of long experience and considerable note, and these men and women were inclined to resent the rule of a manager of Mr. Field's years. They discovered soon, however, that the new manager was a man of determination, with a fixed policy, and one who though at times stern was always just in his dealings.

The history of the Museum under Mr. Field's management is assuredly one of the most important chapters in the annals of the American stage. The stock company there was remarkable even in comparison with the famous stock companies of the past. It included at different times scores of noted players, and its productions were as splendid as they were varied in style. The company often played a farce one night and a Shakespeare tragedy the next. Among the visiting stars that appeared at the Museum were many of the greatest actors and actresses of the period.

Mr. Field made yearly trips to Europe in search of new plays, and upon one of these visits he witnessed, in London, a performance of H. M. S. Pinafore. Against the advice of his professional associates, who deemed the opera "too English for Americans," he secured the piece and presented it at the Museum. It won immediate favor, running for several weeks at the Museum and afterward for years on the road.

As long as it was possible Mr. Field ran his theatre according to its old and dignified traditions, but the changes that came about in theatrical management during recent years compelled him to disband his organization and make of the Museum a combination house. This change was made in 1893, and in 1895 Mr. Field disposed of equal interests in his lease to Rich and Harris and Charles Frohman. Mr. Field retired from the active management of the playhouse in 1893 but he continued to act in the capacity of an advisor up to the time of his illness.

The dead manager was twice married. His first wife was Louise Penno, daughter of Henry W. Penno, once treasurer of the Boston Theatre. She died in 1883. Some years later Mr. Field married Cynthia A. Endicott, who, as has been said, died recently.

The funeral services were held at Jamaica Plain on last Friday afternoon. The officiating clergyman was the Rev. Paul Revere Frothingham, of the Arlington Street Church, and the music was by the Herbert Johnson Quartette. Among the many theatrical people and others present were Isaac B. Rich, Charles J. Rich, I. B. Lothian, E. B. Jack, J. Q. Adams, James H. Kean, Miriam O'Leary Collins, and Agnes Acres. The interment was made in Mount Auburn Cemetery, where Mr. Field's first wife was buried.

NEW THEATRES AND IMPROVEMENTS.

The contract for the building of the new Auditorium Theatre at Winston-Salem, N. C., has been awarded to Fogle Brothers. The directors of the company met last week and considered all bids and awarded three contracts—building, lighting and heating. Crawford and Ragian got the contract for heating the building, while the electrical work goes to the Pennsylvania Equipment Company, of Philadelphia. The building complete will cost about $30,000. Work will be commenced at once and pushed to completion. The building will be ready for dedication by July.

Negotiations are under way by which Colonel W. A. Thompson intends remodeling the old Hazard's Pavilion at Los Angeles, Cal., into a popular priced place of amusement, to be run in conjunction with a line of theatres in the principal cities along the coast extending as far north as Portland. It is the intention to open this house some time in February next. Light opera and extravaganza will prevail.

Hudson and Judson, of the Grand Opera House, Kansas City, will in connection with Stair and Havlin build a popular price combination theatre in Omaha, Neb. The plans have been drawn and work will begin at once. The theatre will be finished by March 1, 1904.

QUESTIONS ANSWERED.

[No replies by mail. No opinions given to anonymous correspondents or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Answers to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

P. J., Woonsocket, R. I.: Jennie Yeamans was the original Jean in Miss Jean.

K. Kivey, Columbus, O.—David Belasco being, as you say, American born is therefore an American.

A. G. P., Syracuse, N. Y.: Bettina Girard made her New York debut at the Standard Theatre in 1880.

C. H. L., New York: The Price of Honor is said to be going out even under a management other than that which originally presented the play.

W. R. C., San Francisco: Mrs. Felix Morris and her daughter, Felice, appeared in the recent revival of Hearts Aflame at the Bijou Theatre in this city.

A. S. R., Scarsdale, N. Y.: The Old Curiosity Shop has been dramatized by Edward R. Sterling. It is published by Samuel French, West Twenty-second Street, New York.

S. T., Boston, Mass.: Belle McKenzie Archer made her stage debut with Mr. and Mrs. W. J. Florence at the National Theatre, Washington, December 31, 1878.

R. H. G., Bridgeport, Conn.: La Cigale was produced at the Lyric Theatre, London, England, with Hayden Coffin, Harry Monkhouse and Geraldine Ulmar in the leads. It was played all over the continent.

J. S., Baltimore, Md.: Some of the longest consecutive runs of plays were: A Trip to Chinatown, 700 performances in New York; Adonis, 603; Blood Kirby, 400; Florodora, about 800; Humpty Dumpty, 400; The Black Crook, 475; Evangeline, 402; Esmeralda, 350; Uncle Tom's Cabin, 325; The Wife, 250; The Private Secretary, 200. Our Boys had the longest run ever achieved by a play. It had 1,300 consecutive performances at the Vaudeville Theatre, London.

J. R. D., Norwich, Conn.: Sentiment was produced at the Garden Theatre, New York, on Jan. 11, 1897. The cast was: Lord Neville, Frank Roebuck; Sir Geoffrey Fenport, Nelson Wheatcroft; Eric Temple, Esq., Henry Miller; Major Trumbey, Leslie Allen; Captain Jack O'Hara, Max Figman; Simon Podbury, Edmund D. Lyons; Mona, Jarville, Albert Sarvender; Quinn, Darwin Reed; Peters, Maud Dunn; Denton, Frank Reamish; Lady Neville, Mrs. Thorndyke Boucicault; Hon. Miss Neville, Grace Kimball; Alice Temple, Nanette Comstock.

G. S., New York: The Murray Hill Theatre was opened for the first time on Oct. 19, 1868. Mayer Strong made the dedicatory speech. The bill was C. T. Dazey's and Oscar Weil's opera, In Marion, with the following cast: Ramon Falcon, William H. MacDonald; Felipe, Eugene Clowing; Don Diego D'Alvarez, C. H. Lemon; Manuel, Charles R. Hanley; Tula, L. R. Merrill; Jose, J. F. Boyle; Captain Harry Bolton, William H. Phillip; Rosa Stebbins, Henry Clay Barnabee; Tom Attins, Charles Rodriguez; Sergeant Blake, David T. Moore; Marguerite Manvers, Hilda Clark; Anita, Gracia Quivo; Teresa, Jessie Bartlett Davis.

HUBY, Louisville, Ky.: The Christian was produced at the New National Theatre, Washington, D. C., Sept. 28, 1898. The cast was: John Storm, Edward Morgan; Father Langbridge, E. J. Dillon; Archdeacon Wealthy, George Woodward; Lord Storm, Marcus Dillon; Horatio Drake, John Mason; Lord Robert Ure, Jameson Lee Finney; the "Pure King," Myron Calice; the Manager, Edgar Norton; Heather Fuel, Frank J. Keenan; Parson Quayle, Guy Nichols; Mrs. Callender, Mrs. George Dickson; Polly Love, Ethel Marlow; Betty, Carrie Merrilees; Nettie, Edith Merrilees; Lotty, Bessie Dunn; Glory Quayle, Viola Allen.

SAID TO THE MIRROR.

NELSON LEWIS: "I wish to correct the statement that Along the Mohawk played at Kokomo, Ind., Oct. 25. The company closed its season Sept. 30, and will not be seen again this season, arrangements having been completed to open early in September, 1904."

WILLIAM H. SHERWOOD: "Kindly correct the erroneous statement in last week's issue to the effect that J. A. Simn was taken ill at Marion, Ohio, and that James J. Morton played Mr. Simn's part in Rip Van Winkle."

WILL S. RISLING: "In a recent number I notice that Florence Leslie claims not to have been a member of our stock company in St. Louis, supporting Lillian Kemble. To my knowledge there is but one Bernhardt, one Terry, one Mrs. Fiske, but I am positive that there was a clever young lady, Florence Leslie, with us last Summer, who gave good support to Miss Kemble in Carmen, Frou-Frou, and Camille, and if Florence Leslie will write to Florence Leslie, care H. R. Rice, 810 Olive Street, St. Louis, my statement will be verified."

COLONEL T. ALLSTON BROWN: "This threatened trouble between Frank McKee and Lincoln J. Carter over the originality of the stage effect in The Ninety and Nine of an engine rushing through a burning forest is vastly amusing. As a matter of fact that effect was employed in a play called Marked for Life, when it was produced in New York more than thirty years ago."

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THE USHER

People in Trust-ridden cities are beginning to open their eyes, see what the Trust is doing, and realize in what manner the Trust is affecting public interests.

A citizen of Minneapolis, William C. Edgar, has written a letter to the *Journal* of that city on the subject of a modern first-class theatre, which is conceded universally to be needed badly there. Jacob Litt had been interviewed on the subject by the *Journal*. He admitted that Minneapolis "is fairly entitled to a theatre that is first-class in every appointment." If, however, public-spirited citizens, weary of waiting for this long-needed improvement, should build a new theatre with their own capital, "it must be with the consent and active co-operation of the interests already in the field, or the proposed theatre would be dark most of the time for want of attractions," because the present combination controls the circuit.

This statement of the Minneapolis situation—which is the precise situation of many other large cities throughout the Union—excites Mr. Edgar's surprise and arouses his indignation. In his communication to the *Journal* he says:

In other words, Mr. Litt and his associates will neither furnish a first-class theatre in Minneapolis themselves nor will they permit any one else to do it without their "consent and active co-operation."

This is certainly a very frank and, withal, a very remarkable statement, and naturally leads to the inquiry as to when Mr. Litt, a citizen of Milwaukee, was given the exclusive franchise and control of this city's amusements, and by whom the franchise was granted?

According to Mr. Litt's own statement Minneapolis cannot have a first-class theatre until he permits it to open and book attractions. This is rather a cool and autocratic presentation of the case, and one which will scarcely be relished by those citizens who consider that if a city can support a good theatre it has a right to possess it.

Mr. Litt need have no "doubts as to the willingness of private parties to invest their money" in the proposed new theatre. The ancient bugbear about such a playhouse being unable to book attractions without his "consent and active co-operation" has done very good service in the past, but it has survived its usefulness as a scarecrow. When the new theatre is ready for business it will have no difficulty in securing all the attractions it requires.

Meantime, since Mr. Litt has seen fit to threaten the new undertaking with his Theatrical Trust, it may be in order for the citizens of Minneapolis to ascertain full particulars as to the cost of the license under which he is permitted by the municipal authorities to operate his various places of amusement in this city. If his franchise is an exclusive and perpetual one, the city should at least exact a price for it commensurate with the inconvenience and deprivation suffered by the public on account of its existence.

Mr. Edgar's anger is righteous, but it "comes tardy off." The condition he resents is not new—it has existed for a number of years.

In seeking to place the blame Mr. Edgar should not stop at Mr. Litt; he should go higher up—or lower down. He will find that the Trust is the responsible party.

Like other theatre managers, Mr. Litt placed his bookings in the Trust's hands. When he did that he probably thought that he was doing a good thing for himself and for his patrons. He is to a great extent at the mercy of the Trust now.

When Mr. Litt said that a new theatre in Minneapolis would be unable to fill its time continuously unless it was run "with the consent and active co-operation of the interests already in the field," he spoke from the viewpoint of a manager under the Trust's dominion.

But let Mr. Edgar and his fellow-citizens take heart. If a new independent theatre is built in Minneapolis it need not "be dark most of the time." There will be enough free attractions to keep it open most of the time, if not all of the time.

The San Francisco *Post* makes an odd suggestion relative to the "problem" play. "If parents and guardians cannot restrain our girls from attending these plays," it says, "a bill in the legislature, making it an offense to sell tickets to girls under the age of 21 to witness plays which deal with problems of life in a manner that is suggestive of unclean living, would bring the Trust—which makes a specialty of presenting unclean plays—to its knees. The problem play, despite what may be said in its defense, is not desirable, but as there seems no possibility of checking or preventing its representation, the age limit would prove efficacious in keeping girls from 12 to 14 years of age out of a theatre catering to a problem-play audience."

The Wild Rose is filling an engagement at the Illinois—which is advertised as "Chicago's leading theatre" and which is run by persons connected with the Theatrical Trust. It received such a unanimous "roast" the day following its production last week on the score of impropriety and dullness that the management felt constrained to explain in the newspaper advertisements that it was "Not so 'Red' as it's painted."

Referring to the general condemnation the *Record-Herald* observes: "It is worthy of comment because it proves that the critics of this town have, after all, a sound appreciation of their duty to the public. When a flagrant affront to decency and intelligence is offered, they rally loyally to the cause of good manners and good morals, and prove that dramatic criticism has a mission."

"The presence of such a stupid insult to intelligence and respectability as The Wild Rose on the stage of a supposedly reputable theatre," continues the *Record-Herald*, "simply gives color to the assertion often made by enemies of the Theatrical Syndicate, that those in charge of its great properties throughout the country are more nearly akin to janitors than managers.

"But in this immense city those managers should know more of local conditions and have a better appreciation of their duty to a loyal local following than to allow their masters in New York to send such truck out here.

"And, furthermore, they should make those masters grasp a fact that ought to have penetrated their dull intelligence long ago—namely, that Chicago playgoers will not endure second-rate companies at first-rate prices. The cast of The Wild Rose is distinctly second-rate"

Following are brief extracts from the Chicago criticisms of The Wild Rose, which indicate sufficiently the grounds of the general protest:

Chicago *Journal:* "There are people who might like The Wild Rose—which could more appropriately have been named The Black Rabbit, as it accurately reproduces the moral atmosphere of that Bowery resort."

Chicago *Inter-Ocean:* "The wildest feature of this rather wild entertainment is the very palpable effort to make good the deficiency in plot and humor with jokes which are seasoned with a rather poor brand of tabasco and made suggestive by a scene or two which certainly have no place on the stage of a first-class theatre. There are many worse entertainments than The Wild Rose, but they haven't been at the Illinois for some time."

Chicago *Record-Herald:* "From beginning to end this stupid, tiresome vehicle for the display of undergarments and vulgarity reeked with offensive allusions and effeminate drawlings of the disgusting kind affected by so-called female impersonators."

Chicago *Tribune:* "The piece itself is about as light weight and invertebrate as anything the Lederer workshop has ever turned out."

Chicago *Evening American:* "There were people in the audience who liked the show—those who had dined too well, and the others. But the mass of the audience resented the vulgarity."

Chicago *News:* "No chrysalis of vulgar nonsense Mr. Lederer has been asked to turn to a butterfly entertainment can compare with the arrant imbecility of The Wild Rose. It is the noisiest, tawdriest show in America."

Chicago *Post:* "The Wild Rose might have been worse. Who knows?"

The Wild Rose was presented in this city last Summer and it was voted dull by many, but there was no general protest raised on the grounds that are given in Chicago.

No play that Roland Molineux might write could equal in interest and suspense the real drama in which he has been the chief actor. The years of trial through which he has passed and from which he has happily emerged—years that have proved his steadfastness and courage—no doubt have incidentally enlarged his qualifications for play writing, an impulse toward which came during his prison experiences.

Mr. W. T. Price, who for some time past has been instructing Mr. Molineux in the technique of the drama and lending the practical aid of his valuable suggestions and criticisms, tells me that at least one of the three plays written by Mr. Molineux has genuine strength and, in his opinion, is likely to prove successful.

Mr. Price says that Mr. Molineux has no desire to traffic upon the notoriety that has been thrust upon him; that he wishes his work to reach the public legitimately, and to stand or fall upon its own merits. His chief hope is to recoup thereby for his devoted father the great outlay involved in his defense.

GRACE GEORGE PRODUCES PRETTY PEGGY.

Grace George presented Frances Aymar Matthews' play, Pretty Peggy, for the first time on any stage at the Criterion Theatre, Bridgeton, N. J., on Nov. 13. The production is said to be very elaborate in its costuming of the nineteenth century period, in which time the story of the play is laid, and also in its scenic effects. The story deals with the life of Peg Woffington. In the cast supporting Miss George are Vincent Serrano, Sydney Cowell, Carl Ekstrom, Bennett A. Pryor, Bernard Reinold, Donald Maclaren, James J. Brown, George Sylvester, C. R. Burrows, Annie Ward Tiffany, Margaret Mayo, Lyman F. Tucker, Ruth Holt, and Annie Mimin.

HUCKLEBERRY FINN PRODUCED.

Mark Twain's novel, Huckleberry Finn, was given its dramatic primiere at Parson's Theatre, Hartford, Conn., on Nov. 11. The play is written on Mr. Clemens' two stories, Huckleberry Finn and Tom Sawyer, Lee Arthur having collaborated with Mr. Clemens in the dramatisation. Although the production took place in the author's home town, he was unable to be present, owing to the illness of his wife. The cast is a long one and includes Arthur Dunn, Jack Slavin, Joseph Devlin, Charles W. Stokes, William Sampson, Leonie Darmon, Marie Bingham, Julie A. Herne, Virginia Ross, Masters Jack Ryan, Archie Anderson, and Webb Raum.

DAN DALY'S TOUR.

The starring tour of Dan Daly in The New Clown will open at Schenectady, N. Y., on Nov. 26, and Etta Butler and Eugenie Butler will be prominent in the supporting company. Mr. Daly, it is said, has been given free rein to do as he wishes with the title role, and it is expected that there will be a generous infusion of typical Daly-esque humor. Manager Walter D. Yager denies the published statements that Mr. Daly will appear in another production to be christened Bluebell in Fairyland.

Ernest Lamson, Lem, York State Folks.

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Building, New York.

Special services were held last Sunday in Albany, N. Y., under the auspices and in the interests of the Alliance. The preacher was the General Secretary, the Rev. Walter H. Bentley, who spoke in St. Peter's Church (the Rev. Dr. Battershall, rector and chaplain) in the morning and in the evening in St. Paul's Church (the Rev. Dr. Prall, rector and chaplain). The subject of the sermons in the morning was "The Church's Duty to the Theatre," and it was an earnest and eloquent plea for the recognition of the theatre as a great ethical and educational institution, potent to humanize and uplift even while seeming but to amuse, and contributing so vitally for weal or for woe to the character and welfare of the nation. The great church was crowded and many signed the circulars asking to be enrolled as members. Joseph Jefferson, First Vice-President of the Alliance, and his company would have been present had not sickness in Mr. Jefferson's family called the company to New York on an earlier train. In the evening Mr. Bentley preached on "The Mutual Relationship of the Church and the Stage." There was a large congregation, and Mr. Bentley pointed out the value of a local chapter both to the churches and the theatres of Albany. Great interest was manifested by all present, and the mutual value of the Church and the Stage each to the other came as a revelation to those who had never given much thought to the question and whose co-operation was therefore enlisted. The rector, Dr. Prall, introduced Mr. Bentley and welcomed him to the church. Last evening (Monday) a public meeting was held in St. Peter's Hall, Albany, for the purpose of organizing a local Chapter. The Right Rev. William C. Doane, Bishop of Albany, joined the Chapter and addresses were made by the General Secretary and others. Following so soon the sessions of the Church Congress, great interest is manifested by the citizens of Albany in the Alliance, and through the local Chapter it is hoped to influence legislation against Sunday performances. Details of the meeting, together with the names of the officers elected, will appear in THE MIRROR next week.

Last Thursday's tea at the headquarters in New York was very enjoyable, and there was quite a large gathering, including Frederick Wright, William Haviland, Amy Coleridge, and E. Penn Lewer, of the Martin Harvey company, all of whom joined the Alliance; Frank V. Lo Moore, Helen Durant Rose, Professor Lance, Louise Sylvester, Minnie Prince Hay, J. Palmer Collins, the Rev. Thos. H. Sill, E. Oldcastle, Adelia Barker, Mrs. Harry Leighton, George Pauncefort, Bertha Livingston, and many others. Tea will be poured as usual this Thursday, and all are cordially invited. The November reception will be held in St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, next Tuesday afternoon, Nov. 25, from 2.30 to 5.30 P.M., and members are privileged to invite two friends. The change of day is owing to Thursday being Thanksgiving Day.

The November service has been changed from next Sunday, Nov. 23, to the Sunday following, Nov. 30, and Bishop Potter will preach the sermon in the church where the Alliance was founded and of which the General Secretary is the rector—the Church of the Holy Sepulchre, Seventy-fourth Street and Park Avenue—at 8 o'clock. All interested are cordially invited.

Frederick Warde delivered a splendid address on the Alliance and its aims in Grace Episcopal Church, Cedar Rapids, Ia., on Sunday, Nov. 2, and the interest was so great that the church was packed an hour before the service. The Cedar Rapids *Gazette* devoted two columns to the event the next day. The Rev. Dr. Green, rector and Alliance chaplain, conducted the service and in introducing Mr. Warde spoke very effectively on the relations between the Church and the Drama and the great good the Alliance had already accomplished in bringing them together.

The article in the July number of the *Arena* entitled "The Actors' Church Alliance," by the Rev. Dr. George W. Shinn, President of the Boston Chapter, has attracted wide attention and called forth letters of inquiry from Paris, France, and from England. It has been reprinted for distribution from the Boston headquarters. Gifts are constantly arriving for the Alliance rooms. Charles Hawtrey has given his photograph with his signature, Louise McAllister has presented two valuable books, and Arthur Dixwell gives a publication. On Sunday evening, Nov. 2, the first service of the season was held in St. Stephen's Church, Boston, the preacher being the Rev. Ellis Bishop, rector and chaplain of the Alliance, who spoke on "The Actor and His Opportunity." The preacher opened his discourse with the statement that there has been no more truly dramatic character than the Saviour, who all His life acted a part and did it to such perfection that he taught the truth to the world in the most convincing manner. "The actor is a benefit to the world and to humanity," said Mr. Bishop, "provided in his acting he presents the truth and in such a way as to teach a moral lesson. The mere fact that he enacts a repulsive character makes no difference, providing he does it under conditions that in the end evolve a useful moral for the auditor and spectator. It is the actor's true mission to show us what life is and at the same time teach us what it ought to be, making us abhor the evil and love the good. An actor becomes a teacher of humanity, preaching eternal truth if his ideal is the truth revealed by God, and in that event, but under no other conditions, he becomes a co-worker with the Church." The weekly tea of the Boston Chapter was held at the rooms on Nov. 6 and was well attended. Among those present were Mrs. Edward Wade, Leonora Bradley, Mrs. J. L. Seeley, and Isett L. Jewel, of the Castle Square company; Mr. and Mrs. H. Gittes Lonsdale, of E. S. Willard's company; Mr. and Mrs. George Pollman, Mr. and Mrs. H. S. Hill, Mrs. Dr. Fay, and many others.

EMERIN CAMPBELL.

On the front page of this week's issue is a picture of Emerin Campbell, a talented young ingenue and comedienne, who is in the support of S. Miller Kent this season in Clyde Fitch's play, The Cowboy and the Lady. She has won a genuine success as Midge, the character originally enacted by Gertrude Elliott and Minnie Dupree, when the play was produced by Nat Goodwin and Maxine Elliott.

ENGAGEMENTS.

Etta Bigelow and Agnes Charbeneau, for When Johnny Comes Marching Home.

Robert F. Ellis McClellan, for One Night in June.

Harold Blake, for the Lulu Glaser Opera co., to succeed Albert Parr in Dolly Varden.

Edwin H. Curtis, for Cecil Spooner's production, When Lady Peggy Goes to Town.

Ed Thompson, with Barlow's Minstrels.

J. H. Mack and Mae Phelps, with McFadden's Flats, opening Oct. 28.

Gus Lawson, for Peck and His Mother-in-Law.

John L. Saphore, for Searchlights of a Great City.

John Fitzsimmons, for Al. H. Wilson's company.

Charles H. Farrell, for Man to Man.

Irving Walton, for Searchlights of a Great City.

Bessie Lee, for Not Guilty.

C. J. Mallory, for The Man from Sweden.

C. W. Wadsworth, for The Gates of Justice.

George Robinson, to play H. J. Ratcliffe's original role in Lovers' Lane.

C. D. Newman, for Devil's Lane.

Fred Jarvis, for The Pay Train.

Edythe Powand, last season with Richard Mansfield, for The Gay Lord Quex.

Robert A. Brackett, as business-manager with The Agnes Herndon Stock company.

Irvin R. Walton, for Searchlights of a Great City.

Edward Locke, for the Empire Stock company, Toledo.

Hermione De Ver, for The Gay Lord Quex.

PERSONAL

Photo by H. Krips, Philadelphia.

INCE.—John E. Ince, Jr., is above pictured as Clay Britton in The White Slave. Mr. Ince is rapidly coming to the front as a leading actor. Last season he played the leading heavy role in Lost River, before that he was the leading juvenile man with Andrew Mack and previous to that was for two seasons with the late Augustin Daly.

PALMER.—A. M. Palmer, advisory manager with Richard Mansfield, returned to New York last week ill, but yesterday was reported to be so much improved that he expects within a few days to rejoin Mr. Mansfield.

CARVILL.—Henry J. Carvill will play Horatio again this season in E. H. Sothern's revival of Hamlet. His performance in this role upon the occasion of Mr. Sothern's original appearance as Hamlet was noticed most favorably and stood out as one of the best acted parts in the play.

IRVING—BOUCHIER.—Sir Henry Irving and Arthur Bourchier were commanded by King Edward VII of England to play Waterloo and Doctor Johnson at Sandringham House, on Nov. 14, for the edification of himself and his guest, Emperor William of Germany. Needless to say, the actors acquitted themselves creditably before even these muchly titled critics.

LAMSON.—It is now definitely arranged that Ernest Lamson's comedy-drama, Young Tobe Hoxie, will be produced early next season. The cast will include several well-known people, including the author.

MCKIERNAN.—William J. McKiernan, author of The Gunner's Mate and other plays, has been authorized by Lee and Shepard, the Boston publishers, to make a dramatization of "The Missing Man," an interesting novel by Mary Hatch. The dramatist will make a star part of the chief character in the book, that of a man with a dual personality.

KIMBALL.—Grace Kimball's debut as a star will occur, by present arrangement, in Chicago next Spring. Holbrook Blinn probably will be imported from England to be her leading man.

DUSE.—Eleonora Duse, it is said, had to have special ventilators installed in her dressing-room at the Victoria last week, and in her hotel room there had to be maintained a temperature of no less than 70 nor more than 73 degrees.

DUPREE.—Minnie Dupree denies the rumor that she is to re-enter the vaudeville field. She has no immediate plans, but has no idea of going into the "continuous."

DRESSLER.—Marie Dressler, who was believed to be convalescent after her serious illness, suffered a severe relapse on Sunday and two physicians were summoned in consultation. Yesterday it was said at her apartments in this city that she was again recovering.

GILLETTE.—William Gillette appeared in a local court last Friday and by a writ of replevin prevented Aaron D. Rhead from capturing certain property from a relative of Mr. Gillette, Elvira M. De Puy. The court will investigate. Mrs. De Puy is seventy-four years old and Mr. Rhead claims that she owes for board at his place in Westwood, N. J.

EAMES.—Emma Eames, who will appear again this season as a member of the Maurice Grau Opera company, arrived in New York, accompanied by her husband, Julian Story, on *La Touraine*, on Sunday.

IRVING.—"Millstones," the Summer home of Isabelle Irving, at Rahway, N. J., was entered by burglars one night last week. Among the articles stolen were some curios and several pots of choice jam.

LANGTRY.—Mrs. Langtry has cabled the reassuring information that the gowns that she will wear upon the occasion of her forthcoming American reappearance at the Garrick will be the most beautiful ever seen here.

TERRY.—Ellen Terry will not accompany Sir Henry Irving on his next American tour, there being no part for her in Sardou's new play, Dante.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

MARY OF MAGDALA.....Manhattan.
THE CROSS.....Wallack's.
THE ETERNAL CITY.....Victoria.
IMPUDENCE.....Empire.
A PRINCE OF TATTERS.....Metropolis.
NOT GUILTY.....New York.

Victoria—Francesca da Rimini.

Tragedy in five acts, by Gabriele d'Annunzio. Produced Nov. 11.

Ostasio ..... Giuseppe Calvini
Malatesta ..... Carlo Rosaspina
Paolo ..... Ettore Casarotti
Francesca ..... Eleonora Duse
Samaritana ..... Angelina Pagano Cimini

The Women of Francesca—Maddalena Ruggeri, Ottavia Rossetti, Helena Cavaglia, Ida Chiappelloni, Maria Antonelli, and Guglielmina Monaconi Gallina.

The Followers of Guido Minore Bonconti, Guido Sarchielli, Lucio Cervellini, Luigi Chiesa, and Luigi Rossetti.

The Children of Malatesta da Verucchio—Guido Rossetti, Paolo Ongilli, and Rinaldo Verbi.

The Followers of Malatesta—Guido Sarchielli, Lucio Cervellini, and Luigi Chiesa.

Archers and Bowmen—Henry Rossetti, Alcide Gori, Luigi Chiesa, Antonio Gallucci, and Lucio Cervellini.

Eleonora Duse concluded her local engagement last week when she gave, at the Victoria Theatre, five performances of Gabriele d'Annunzio's five-act tragedy, Francesca da Rimini, seen here for the first time upon this occasion.

The story is too familiar to call for recounting now, but d'Annunzio's version of it was new in treatment and appalling in its gruesomeness. He had gone out of his way, apparently, at every possible point to inject into his fabric all that might be of horror, terror and gore. Fearsome as was the version vouchsafed by the late George H. Boker, d'Annunzio's arrangement, though clothed in language exquisitely poetic, is a thing so awesome as to be recalled only as one might remember a ghastly accident or a dreadful butchery. The author drew in very much that had practically little to do with his theme merely for the purpose of adding gloom, horror and bloodiness. It is to be regretted sincerely that Signora Duse should have elected to give the morbid outpourings of d'Annunzio when her triumph would have as great in greater and better plays of purer motive and fewer terrors. As was observed of La Gioconda in these columns last week, no possible good can come of such productions. It cannot better men's souls to see blood spilled nor to look upon the counterfeiting of crimes that are senseless.

The thing was made endurable solely and could be tolerated only through the magic of Signora Duse's supreme art, which found in Francesca the fullest chance for its exposition. Her marvelous acting held the spectators spellbound, while it made each particular hair to stand on end. A faint mute would have been frightened by her superb picture of infinite terror. Her wonderful voice, too, throbbed with the horrors of all that is awful, and so dreadful was the picture she drew that one came away after the long performance—for it was very long—with the firm conviction that it had all been true, that it had actually happened.

Aside the company had splendid support, chief honors being carried away by Carlo Rosaspina, who gave a magnificent performance as Ostasio, who gave a magnificent performance as Giovanni, Emilia Varini as Maletestina, Dante Cervelli as Paolo, and Ciro Galvani as Gatello. The scenery and costumes were most admirable, and the stage was excellently managed.

Herald Square—A Cigarette Maker's Romance.

Drama in three acts, adapted from Marion Crawford's novel by Charles Hannan. Produced Nov. 12.

Count Rantzau ..... Martin Harvey
Lieut. Rantzau ..... Percy Anstey
Adelbert ..... Michael Sherbrooke
Schmidt ..... Fuller Mellish
Heinrich ..... William Haviland
Helma ..... John Alexander
Dietrich ..... George Cooke
Hermann ..... H. P. Lowe
Madeleine ..... Mrs. B. M. De Sola
Akulina ..... Rosie Hiller
Anna ..... Greta Hahn
Vera ..... N. De Silva

ROUGET DE LISLE.

Drama in one act, by Freeman Wills and Fitz-Maurice King. Produced Nov. 12.

Rouget De Lisle ..... Martin Harvey
Sara Rosetti ..... Amy Coleridge
Ravachol ..... Fuller Mellish
Angele ..... N. De Silva

Through poor judgment and mismanagement the first weeks of the American engagement of Martin Harvey were unsuccessful. The Only Way, followed by The Children of Kings, failed to give Mr. Harvey the opportunity of proving his ability, and neither the actor nor his offerings was liked by New York. On last Wednesday evening, however, a welcome change occurred, and Mr. Harvey awoke the next morning to realize that New York theatregoers are not altogether ungrateful or unintelligent. The two new plays sufficed in no small measure to enable both the star and his support to show real acting.

Rouget De Lisle preceded the longer play and was really the better of the two, in that the first of the two characters portrayed by Mr. Harvey, though rather similar to the second, contained the elements of more effective pathos, besides being more human. The little play is based upon the legend of the writing of the "Marseillaise." Rouget De Lisle is a poor musician in the orchestra of the Grand Opera, Paris, who has sunk into the depths of want and poverty. For years he has worshiped Sara Rosetti, the prima donna of the company, who, though an old love of his, has forgotten him in her triumph. The one scene shows the musician's garret in Paris, where he returns to suffer the abuse of a brutal and avaricious landlord. His only friend, the daughter of this host, loves him. This Angele has written to the opera queen, telling her of the poverty of Rouget and begging her to come to his aid. The singer, who still loves Rouget, answers the call and comes to his room, to meet his hauteur and chilling politeness. Rouget leaves her, protesting that he has an engagement. While alone in the room Mlle. Rosetti discovers the manuscript of his yet unnamed song. She takes it, leaving a note telling him that she will sing it at the opera that night. After her departure the landlord enters and takes Rouget's violin from the hands of his protesting daughter as payment of rent. Upon his return De Lisle discovers a dispossess notice from Angele's father, Ravachol, and the loss of his violin, besides the returned manuscript of an opera he has composed. Coupled with his many disappointments and his long fast, this last blow is too much for him and a collapse follows. While lying on his bed alone he suddenly hears the strains of his song coming nearer and nearer. Rosetti, who has been followed by a crowd singing the song, enters and takes the now dying man in her arms. In vain she pleads with him to live and take the honors that are his. She has come too late, however, and De Lisle dies.

The little play is full of tender pathos. The construction is good and many of the speeches are strong. The staging, scenery and costumes were in keeping with the tone.

To the role of Rouget De Lisle Mr. Harvey seemed to give all his enthusiasm. In him was seen not an actor, but a living, breathing man; a character that in its depths of woe seemed to reach the heart and hold the spectator in a vise-like grip. Several seconds elapsed after the fall of the curtain before a sound escaped from the large audience, when suddenly the applause of hearty appreciation burst forth.

The other characters were capably handled, first honors going to Miss N. De Silva, who played the role of Angele. Although she was far below the standard set by Mr. Harvey, as were the others, she still gave a most creditable performance. Fuller Mellish as Ravachol and Amy Coleridge as Sara Rosetti were both good.

One was still dreaming over the story of Rouget De Lisle when the curtain rose for the first act of A Cigarette Maker's Romance, revealing the cigarette shop in Munich. The central figure of this story is Count Rantzau, a poor cigarette maker, who has been deprived of his rights and title by his cousin, Anton Skarlatine. For eight years he has lived in Munich, earning a meagre existence by his daily toil. For eight years on every Wednesday he has donned in his worn and shabby fineries and gone forth to meet "his friends," as he pointedly refers to the people of his boyhood, of whom he has a fond remembrance. He believes that they are coming to meet him and take him back to his estates in Russia. And so on each Wednesday night he awaits their coming, believing that they will appear before midnight. In the second act his room is shown, and it is here that Mr. Harvey as the Count does some of his best work. As the Count does some of his best work. A sleigh with jingling bells is heard to pass and the Count believes his friends are come at last. He goes to the window, opens the blinds and peers out into the night, listening and watching. Not a word is spoken, but a complete story is told. By a slow turning of his head as he watches the passing sleigh he tells of his disappointment and sorrow.

In the first act Anton Skarlatine comes to the shop in search of the Count, it being his object to put his cousin out of his way forever if possible. He discovers a toy cigar doll in the shop that has been stolen from him. The Count had bought it that morning in a shop nearby. Anton, to prove it is his, shows his real name written on the bottom of the toy in Russian script. None can read it except the Count, and when he finally does so in the last act the blank between his past and present is bridged. It all comes back to him by the recalling of his forgotten name. Of course his friends do come and his future is made as bright as his past has been dark. A touching portion of the story is a rather important detail that proves the faithfulness of his friends in the shop, and especially of his promised wife, Vera. The toy is broken by Anton, who breaks off the portion on which his name is written, and he claims that the Count has stolen it from him. Akulina, the owner of the shop, threatens to discharge the Count if he does not pay the fifty francs demanded by Anton for the toy before midnight. The workers in the shop pawn their trinkets and other belongings of any value to help raise the sum. Vera even commends Schmidt, a fellow worker who has been a hairdresser, to cut off her beautiful hair. This she does for fifteen francs. The incident adds color to the story, and though an uncommonly generous act it is none the less unwelcome.

Taken as a whole the play is of exceptional merit. It is a welcome change from the long list of meaningless, talky and effetiness vulgar plays that have been offered recently.

As in Rouget De Lisle, Mr. Harvey more than fulfilled highest anticipations. The character was out of the ordinary and so was the acting. Both were far above the common. At the close of the play, after much urging, Mr. Harvey made a few remarks in which he feelingly thanked his auditors for their appreciation of the efforts of his co-workers and himself, and he paid a tribute to Marion Crawford, the author of the novel from which the play was taken, and to Charles Hannan, the dramatist.

Of the others in the cast, Mrs. B. M. De Sola as Akulina, Miss N. De Silva as Vera, Fuller Mellish as Dumaoff, a worker in the shop; William Haviland as Schmidt, and John Alexander as Heinz, another worker, deserve praise for excellent portrayals. The Anton Skarlatine of Percy Anstey was below the average of the typical stage villain. The remaining parts were creditably handled. The staging was again very good.

Garden—Among Those Present.

Play in four acts, by Glen MacDonough. Produced Nov. 10.

Doctor Clinton ..... Harold Russell
Mrs. Clinton ..... Mrs. Le Moyne
Mrs. Parker ..... Olga Filnck
Howard Pembroke ..... William Haseltine
Tommy Dodd ..... George Douglas Parker
Countess Lavendar-Lautrec ..... Carlotta Nillson
Mrs. Van Cortlevre ..... Martha Leonard
Mr. Van Cortlevre ..... George Gaston
Countess Calhoun ..... Marion Ashworth
Alice Edwards ..... Mary Blyth
Alice Kane ..... Cornelia Monroe
Swami Mitra ..... Algernon Tassin
Beatrix Keene ..... William Chapot
Barton ..... Anita Rea
Dr. Barnett ..... Edwin James
Clerk ..... Harry Hasfurth
Messenger Boy ..... Harold Gran

At the Garden Theatre last Monday evening Mrs. Le Moyne and her supporting company presented for the first time in New York a drama of society, by Glen MacDonough, entitled Among Those Present. The popularity of the star among theatre patrons of the better class served to bring together an audience of exceptional brilliancy, and it is safe to say that never was an audience more desirous for the success of star and play than upon this occasion. Considerable, therefore, was the disappointment when the play revealed faults and weaknesses, and in the end proved itself an unworthy vehicle for so pleasing an actress as Mrs Le Moyne.

Among Those Present is an odd mixture of the "smart" style of comedy and melodrama. The ingredients were well proportioned, but the materials used were not of the best quality, and the mixing had been done with little skill. The author's short was to present a realistic and a dramatically vivid picture of the wealthy social class of New York. The plot contains much that is excellent. The detail—the ornamentation that counts for so much in a play of modern society—is tawdry and ineffective. The character drawing is faulty, and the atmosphere is vague. Some of the situations, particularly those of a melodramatic nature, are strong and impressive, but the comedy element throughout is frail and tedious.

The first act takes place at the cottage of Doctor and Mrs. Clinton, at Middle Hampton, Long Island. The scene is pretty, showing the exterior of the house, with the sea in the distance. Mrs. Clinton, a genial leader of society, has invested money in Wall Street, unknown to her husband, and stands in danger of losing heavily. In order to advance her social power in New York she is building a new house in town, and her need of money is great. At this point Howard Pembroke, a broker with social aspirations, appears and prevails upon Mrs. Clinton to accept a large loan from him. Pembroke is engaged to marry a widow, Mrs. Parker, who belongs to the "smart set," but he really is in love with the Countess Lavendan-Lautrec, an adventuress.

In the second act the characters are engaged in giving an amateur circus in a tent on Mrs. Clinton's lawn. There is a deal of foolery, and humorous allusions are made to happenings in real life that are familiar to those citizens who read the society columns of the sensational newspapers. In this act, by putting two stories together, Mrs. Clinton discovers that the Countess has a most unsavory record, and the two women become sworn enemies.

The scene of the third act is the entrance hall in Mrs. Clinton's unfinished mansion in New York. Financial difficulties still hang heavy over the head of the owner, and she is in further and deeper trouble because her husband, tired of her whims and extravagances, has parted from her. Mrs. Parker enters and makes the astounding confession to Mrs. Clinton that she has shot and presumably killed her fiance, Pembroke, because he has been false to her and has married the Countess.

The fourth act takes place fifteen minutes later in Pembroke's apartment. Mrs. Clinton, keen to learn the extent of Pembroke's injuries, and anxious to shield her friend, Mrs. Parker, comes to the apartment accompanied by two young men. The Countess is there caring for Pembroke, who, she says, is alive, but in great danger. She accuses Mrs. Parker of having shot him. This Mrs. Clinton denies, protesting that Mrs. Parker has been at her house all the evening. Doctor Clinton comes by chance to see Pembroke and, learning of the tragedy, assists the doctor in charge in attending to the injured man. Pembroke rallies sufficiently to make a statement, in which he declares that he shot himself by accident while cleaning a revolver. The narrow escape of Mrs. Clinton from becoming involved in a very sensational public scandal brings that good lady to her senses, and she and her husband become reconciled.

Mrs. Le Moyne played the role of Mrs. Clinton with the greatest sincerity, and again displayed her fine discretionary powers and her aptitude for impersonating characters of culture and refinement. The part did not offer scope, however, for her best work, which is in the direction of sympathetic and genuine womanliness. But as far as lay in her power she made the character gracious and charming, and her impersonation is worthy of the highest commendation.

William Haseltine, in the role of Pembroke, played with the abruptness and rather crude vigor that the role demanded. He made the character of the ambitious social climber very real, and by being ungrateful he won the more true to the author's evident intent. Harold Russell was a capital Doctor Clinton, being at all times dignified, and, when occasion demanded, very sincere and tender in his emotional display. George Gaston did a remarkably good bit of character work as Mr. Van Cortlevre, the much bullied husband of an ambitious society woman. George Douglas Parker, in the character of Tommy Dodd, an amiable hanger-on of the "smart set," acted with but small effect, missing many opportunities for light comedy points. William Chapot played Beatrix Keene acceptably, but with little distinction.

Olga Filnck, as Mrs. Parker, displayed in her one important scene a fine emotional spirit and a proficiency in her art that enabled her to make the most of it. Her impersonation was altogether admirable. Carlotta Nillson, in the role of the disagreeable Countess, was at the outset rather colorless, but as the play progressed she gained strength, and she played her later scenes excellently. The other players were for the most part mediocre.

Bijou—The Mocking Bird.

Comic opera in three acts, by Sidney Rosenfeld, music by A. Baldwin Sloane. Produced Nov. 10.

General Aubrey ..... Roland Carter
Baron de Leon ..... Sidney Deane
Yvette Millet ..... Mabelle Gilman
Manon Gregory ..... Violet Dale
Manon de Lenoe ..... Vivian Prescott
Jean de Fargo ..... Frank Deane
Bob Finchley ..... Edgar Atchison-Ely
Captain Robert ..... Charles Bayer
Don Amedio de Mendez ..... Walter C. Hawley
The Marquise de Villebois ..... Louise Montague
The Countess Ballaire ..... Mamie Alice Kelly
Duc de la Vetta ..... Ivy Sawyer
Estelle Favor ..... Blanche Tyson
Pierre ..... John P. Perry
Javotte ..... Hattie Adams
Chloe ..... Hank Conrad

Mabelle Gilman made her New York stellar debut at the Bijou Theatre on Nov. 10, when she was seen for the first time here in comic opera in three acts, The Mocking Bird, librette by Sidney Rosenfeld, music by A. Baldwin Sloane. Miss Gilman has been a metropolitan favorite for several years, and her initial appearance as a star brought out a very large audience, who insisted upon a speech from Mr. Rosenfeld—and a very pretty speech it was.

The Mocking Bird as an entertainment is charming, its single trouble lying in the fact that the average layman cannot tell what it is all about. But it appears that France is alleged to have ceded Louisiana at one time to Spain, of which cession the French governor knew not until the Spanish folk arrived. La Farge, a rather courteous pirate of the Spanish Main, realizes the possibilities of this situation, and lights in to stir up an insurrection among the French colonists who, however, decline to swear allegiance to the Spanish sovereign. And so the ejection of the French governor by force was decided upon.

Into this historical theme three love stories are more or less deftly interwoven, the chief affair being that of Yvette Millet, who has a rich Louisianian for a guardian, and who falls in love with the governor's secretary. The other lovings are incidental, but all are charming. The libretto is generally dull in so far as humor goes, except in the lyrics, which are distinctly good and far above what the public has been accustomed to hear of late in like productions. The music trips along merrily and never fails to cheer the ear, while some of the numbers give promise of becoming most popular.

Miss Gilman won an honest and thoroughly deserved success upon her debut as a star, singing and acting delightfully, as she always has done. Her part was no better than some of the others', but she made it stand out by virtue of her own sweet voice and still sweeter self. Violet Holis, returned from her series of European triumphs, was particularly lovely as Miss Gilman's second.

Of the men, Edgar Atchison-Ely easily carried away the honors in acting and in singing, though his perpetual smile, agreeable enough in a vaudeville turn, grew monotonous in a whole evening's performance. Roland Carter was conspicuously excellent in the rather thankless role of the discarded governor. Frank Deane and Robert Rogers dealt out much of very doleful comedy in their respective roles. The rest ranged, as the weather bureau man would say, from fair to partly cloudy.

The title came in by some music introduced incidentally in a song given as a signal to some one. But, of course, it didn't matter that the familiar "Listen to the Mocking Bird" wasn't written until long after the period involved in the opera.

New Star—The Smart Set.

Musical Extravaganza, book by Marion and Piatt, music by James F. Dougherty. Produced Nov. 10.

G. Washington Bullion ..... Ernest Hogan
Grafton Smooth ..... Billy McClain
Planter Caine ..... Ben Hunn
Lieutenant Lim Mildew ..... H. Jackson Morris
Willie Sloper ..... Russell Brandow
Titus Barnes Ketchum ..... Jerry Mills
Lieutenant Phillip Paine ..... J. M. Thomas
Mrs. Waldorf ..... Cordelia McClain
Dolly Dupree ..... Hattie Wilson-Hogan
Lucy ..... Pauline Freeman
Mamie ..... Ida Forrest
Mrs. Ferguson ..... Mrs. Ben Hunn
Hunky ..... Marguerite Jordan
Cinthy ..... Stella Wiley
Parson ..... Lafaun Alston

The Smart Set, a company of clever colored performers, delighted large audiences at the New Star last week with the production of a new musical extravaganza, entitled Southern Enchantment, which met with instant popular favor.

The piece was effectively staged, with beautiful and appropriate scenery, and its bright and catchy music was splendidly rendered by the company, assisted by a large and well-drilled chorus that sang capitally, and exhibited their comely persons in a variety of handsome costumes, forming by their groupings and evolutions a number of attractive pictures.

Ernest Hogan was immensely amusing as George Washington Bullion, a good natured and unsuspecting American millionaire, who becomes the victim of a number of practical jokes. Grafton Smooth, a most beguiling "con" man, was personated by Billy McClain, with an extremely up-to-date method. Jerry Mills, as a Pinkerton sleuth, and Russell Brandon, as an acrobatic "Johnny-on-the-spot," also made pronounced hits in their specialties. The other characters were well cared for and the action of the piece went smoothly from start to finish.

The play deals with high life in Hawaiian Swelldom, and the misadventures therein of Bullion, who, in his search for his lost, strayed or stolen sweetheart, Millicent Sweet, alias Moana, encounters many ludicrous experiences, including an initiation into the order of the "Royal Rooster," and a duel with Grafton Smooth. He survives his troubles, however, and emerges triumphant with his recovered sweetheart. This very slender plot is almost lost sight of on account of the many good things in the way of musical numbers. In "Sing a Little Tenor," Billy McClain disclosed a voice with remarkable register and made a hit. Ernest Hogan's, "A Missionary Man," was heartily applauded. Hattie Wilson Hogan, as Dolly Dupree, a bewitching newspaper correspondent, sang charmingly of the "Girl with the Dimpy, Dimply Chin." Another winner was "Gabriel, Long Tall." Another winner was "Gabriel," by Ben Hunn, while "Turkey in the Straw" was rapturously applauded, the gallery joining enthusiastically in the whistled refrain. H. Jackson Morris gave a very creditable rendering of "The Gypsy Maid," from the Wild Rose, and shared with the chorus the applause that greeted "The Army of Peace," an emphatic assertion being produced in this connection by the appearance of the chorus in beautiful military costumes of blue and silver. The Hawaiian Male Quartette also gave some thoroughly enjoyable selections.

Taken all in all, the Smart Set gives one of the best entertainments of the kind ever seen in this city. No expense has been spared by Gus Hill on the production, and it is safe to say that it will prove one of the biggest winners of the season. The business last week was enormous, and the enthusiasm of the audiences unbounded.

Murray Hill—The New Magdalen.

Clara Morris' once popular version of The New Magdalen is revived this week by the Henry V. Donnelly Stock company at the Murray Hill Theatre. Despite its age the play retains its power to interest and to appeal strongly to the heart—as was shown by the tears and applause of the audience last evening.

The company were in capital form, and altogether they gave the play a very worthy presentation. Ralph Stuart, as Julian Gray, acted with fervor and sincerity, and though he seemed lacking in dignity at times he atoned for this deficiency by his manly bearing.

Laura Hope Crews played Mercy Merrick in an appealing fashion. In her greater scenes she lacked power and authority, but for the most part her work was excellent. Frances Starr gave an exceptionally good impersonation of Grace Roseberry. Others in the cast whose portrayals were creditable were Charles A. Hutchinson as Hermon Helmcroft, Robert McWade, Jr., as Horace Wetzel, and H. Sheldon Lewis as Surgeon Burville. Next week, The Henry Wives of Windsor, with Henry V. Donnelly as Falstaff.

American—Faust.

A creditable production of Faust was given at the American Theatre last week by the stock company. Large audiences were present and they showed hearty approval of the offering. Maurice Freeman gave an excellent portrayal of the crafty, cynical Mephisto. His make-up and facial expression were very good. Josephine Rodgers played the role of Marguerite very capably, giving her usual smooth portrayal. Robert Cummings, for a change, appeared as a "gentleman" in the role of Faust and not as a "villain," as is usual. His delineation was creditable. Helen Beaumont was amusing as Martha. Laura Almonine as Siebl, Helen Campbell as Lisa, Lillian Bayer as Siebel, Charles Hallock as Valentine, Thomas Reynolds as Brander, Frank R. Jamison as Altmayer, John Revell as Frosch, Paul Scott as Wagner, and John Hewitt as Herman made the most of their parts. The scenery was more than adequate, especially the Brocken scene and the garden scene, that were noteworthy. This week, East Lynne.

Third Avenue—The Game Keeper.

Smith O'Brien in The Game Keeper opened a week's engagement at the Third Avenue Theatre yesterday afternoon before a good audience. Like most of the modern Irish heroic plays, The Game Keeper gives the star the stage most of the time, and Mr. O'Brien took full advantage of the fact to the enjoyment of his auditors. In the dual role of Darcy Deelan and Dennis Brady he acted with his usual smoothness and confidence. His singing was highly enjoyed. John P. Barrett was capable in the role of Hutch Boyle. Walter H. Gibson caused much laughter in the humorous dual role of Lanty Hogan and Daniel Drake. Corwin Lockmore was good as Lawrence Grey. Juanetta Knox made an attractive Mollie Deelan. Louise Barrett, as Lady Nora Brantford, was fervor. Viola Bancroft as Kathleen O'Neill, Baby Blair as Little Norine Brantford, Tony Murphy as Johnny Drake, and Walter Clifford as the Constable, were good. The staging and costumes were in keeping with the play. Next week, The Game of Life, a melodrama new to this country, by W. Howell Poole.

West End—Foxy Grandpa.

Everything was running smoothly at the New West End Theatre last week when William A. Brady's Foxy Grandpa commenced its uptown engagement. This musical snapshot has already been reviewed in these columns, and it is only necessary to add that the piece was well received and duplicated its former success. Joseph Hart and Carrie De Mar, ably assisted

CURRENT AMUSEMENTS.

Week Ending November 22.

ACADEMY OF MUSIC—The Rusty and Rue—5th week—2 to 22 times.
AMERICAN—Henry Greenwall Stock in East Lynne.
BELASCO—Mrs. Lisle Carter in Du Barry—5th week this season—21 to 27 times.
BIJOU—Mabelle Gilman in The Mocking Bird—2d week—9 to 22 times.
BROADWAY—The Silver Slipper—4th week—2 to 7 times.
CARNEGIE MUSIC HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—20th week—118 to 123 times.
CIRCLE AUDITORIUM—Closed.
CRITERION—Virginia Harned in Iris—4th week—47 to 52 times.
DALY'S—A Country Girl—6th week—62 to 72 times.
Dewey—Al. Reeves' Company.
EDEN MUSEE—De Kolta and Figaro in Wax.
EMPIRE—William Faversham in Impulse—1 to 7 times.
FOURTEENTH STREET—Gaveney Giusti in Old Limerick Town—4th week—32 to 37 times.
GARDEN—Mrs. Le Moyne in Among Those Present—2d week, 9 to 22 times.
GARRICK—Mary Mannering in The Stubbornness of Geraldine—3d week—9 to 14 times.
GRAND OPERA HOUSE—Anna Held in The Little Duchess.
HARLEM OPERA HOUSE—John Drew in The Mummy and the Humming Bird.
HERALD SQUARE—Martin Harvey in Rouget de L'Isle and A Cigarette Maker's Romance—2 to 12 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The German Drama.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—William Gillette in Sherlock Holmes—3d week this season—19 to 24 times.
LONDON—The Parisian Widows.
MADISON SQUARE—The Two Schools—4th week—19 to 24 times.
MADISON SQUARE GARDEN—The Horse Show.
MANHATTAN—Mrs. Fiske in Mary of Magdala, opening Nov. 24.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—A Prince of Tatters.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—The Rose Hill English Folly Company.
MINER'S EIGHTH AVENUE—Now rebuilding.
MRS. OSBORN'S PLAYHOUSE—Tommy Rot—4th week—17 to 22 times.
MURRAY HILL—Henry V. Donnelly Stock in The New Magdalen.
NEW STAR—Not Guilty.
NEW YORK—Everyman.
OLYMPIC—The Bohemian Burlesquers.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Weston Grossmith in The Night of the Party—7th week—37 to 42 times.
PROCTOR'S FIFTH AVENUE—Curzon and vaudeville.
PROCTOR'S FIFTY-EIGHTH STREET—Only a Farmer's Daughter and vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—A Texas Steer and vaudeville.
ST. NICHOLAS GARDEN—Bostock's Animal Arena—8th week.
SAVOY—Ethel Barrymore in A Country Mouse and Carrie—7th week—32 to 37 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—The Game Keeper.
WALLACK'S—James K. Hackett in The Crisis—1 to 8 times.
WEBER AND FIELDS'—Twirly Whirly—11th week—47 to 52 times.
WEST END—The Doings of Mrs. Dooley.
WINDSOR—The Hebrew Drama.
VICTORIA—Viola Allen in The Eternal City—1 to 8 times.

by Georgie Mack and Bobbie Barry, kept large audiences in good humor throughout the week. George W. Monroe in The Doings of Mrs. Dooley is this week's offering.

At Other Playhouses.

FOURTEENTH STREET.—Chauncey Olcott offers Old Limerick Town.

GRAND OPERA HOUSE.—Anna Held appears in the second edition of The Little Duchess, with Sahara as an added feature. The engagement is for two weeks.

HARLEM OPERA HOUSE.—John Drew has moved uptown in The Mummy and the Humming Bird for a week.

KNICKERBOCKER.—William Gillette continues in Sherlock Holmes.

MADISON SQUARE.—The Two Schools remains.

SAVOY.—Ethel Barrymore still presents A Country Mouse and Carrots.

CRITERION.—Virginia Harned continues in Iris.

BELASCO.—Mrs. Leslie Carter presents Du Barry to crowded houses.

MRS. OSBORN'S PLAYHOUSE.—Tommy Rot is still the attraction, with sundry changes in play and cast.

ACADEMY OF MUSIC.—The Ninety and Nine continues to enthrall the lovers of melodrama.

PRINCESS.—Weedon Grossmith and his London company remain in The Night of the Party.

CASINO.—A Chinese Honeymoon is continued to big business.

DALY'S.—A Country Girl is the offering.

EMPIRE.—William Faversham appears in a new play called Imprudence.

WALLACK'S.—James K. Hackett is seen for the first time here in The Crisis.

VICTORIA.—Viola Allen offers The Eternal City.

NEW STAR.—Not Guilty is the week's attraction.

THE STOCK COMPANIES.

Murry Woods, stage director of the Blaney Stock company, Brooklyn, has been receiving favorable notices from the press for the excellent manner in which the plays have been produced under his direction.

Ella Wilson has been engaged for leading parts in the new Garrick Theatre Stock company, Chicago, opening as Margaret Knowlton in The Lost Paradise Nov. 15. Miss Wilson is also a playwright and during the season a number of her plays will be produced—namely, Nick Carter, Detective; In Cherry Valley, Miss Texas, The Vendetta, and Oliver Twist.

It is rumored that the Greenwall Theatrical Circuit Company are contemplating a revival of the old "stock-star" system. When seen by a Mirror man a representative of the company said: "It is the probable intention of Mr. Greenwall to revert to the old system of the 'visiting star,' in which case the Greenwall company will probably form a combination with several of the more important stock companies throughout the country. Instead of putting from $100 to $300 in a production we would spend $1,000 or more. The star would then go from one company to the next as in times past. The productions would be better, and the cost in the long run would be less. If the plan is carried out we will begin with our stock company at the Columbia Theatre, Brooklyn. We have already begun a series of changes in that company by placing Bertha Creighton and Mortimer Snow as our new leading people. The class of productions will be higher than before and will include a number of recent Broadway successes."

Wallace Worsley will appear in A Night Off, supported by the George Fawcett Stock company, at Chase's Theatre, Baltimore, Nov. 17-22.

People who write plays will be interested in knowing that George Fawcett, who has three stock companies with headquarters in Baltimore, intends this season to offer another cash prize for an original unacted play, under the same terms and conditions that prevailed in the similar contest conducted by him last season. Three hundred and fifty plays were submitted then, and a committee of Baltimore dramatic critics waded through the lot and finally came to a decision, though not without many protests and accusations on the part of unsuccessful contestants. This year another chance will be offered the great army of American playwrights. Mr. Fawcett will produce at his Baltimore theatre some time next Spring the best original play sent in under certain conditions. Dramatizations of novels, plots stolen from French sources, and epics written in blank verse are not eligible in this competition.

Mary Shaw, supported by the George Fawcett Stock company, presented Ibsen's wonderful drama of heredity, Ghosts, at Chase's Theatre, in Baltimore, last week. The play proved quite a shock to some of the staid theatregoers of the Monumental City, but the critics agreed that the performance was a very artistic one. Miss Shaw will present Ghosts for a single matinee performance in Washington, Philadelphia, New York and Boston. The cast was made up as follows: Mrs. Alving, Mary Shaw; Oswald Alving, Frederick Lewis; Pastor Mandera, Maurice Wilkinson; Jacob Engstrand, Charles A. Guy; Regina Engstrand, Virginia Kline.

Jane Oaker is now the leading lady of one of the stock companies managed by George Fawcett.

Leonora von Ottinger, of the Girard Theatre Stock company, Philadelphia, was very ill last week. Manager Miller had decided to close the house one night rather than have Miss von Ottinger appear in her condition, but fortunately she recovered and the performance of Gismonda was given without interruption.

Gladys Bijou has been engaged for A Celebrated Case in Proctor's stock company at Albany, Nov. 17-22.

Yolande Bijou has been engaged for A Farmer's Daughter in Payton's stock company at Boston, Nov. 17-22.

Lansing Rowan, leading woman of the Grand Opera House Stock, New Orleans, retired from that company last week, and will return to New York this week.

Asa Lee Willard will continue with Proctor's stock companies of this city, his special engagement of four weeks having been successful.

ENGAGEMENTS.

Robert Conness, by Mildred Holland for the Prince in The Lily and the Prince.

Annie Ward Tiffany, for a strong character part in Pretty Peggy, with Grace George.

W. J. Deming, with the Pike Theatre Stock company, Cincinnati, to open Nov. 23.

Montjoy Walker, as Jones in What Happened to Jones.

Cecilia Castelle, by David Belasco.

Ruth McCullough, Bessie Gordon, Ben W. Stone, Tom McKay, and Roy Steffen, for G. H. Eldon's A Hoosier Daisy, in which Bessie Clifton is featured.

Charles Blake, succeeding Harry Walters in The Doings of Mrs. Dooley.

Charles H. Prince, to play Li Hung in A Chinese Honeymoon. Ida Hawley, for the same company.

Powers Gouzd and Marie Allen, for Fads and Follies, at Mrs. Osborn's Playhouse.

D. L. Deane, by Wallace Munro, as advance agent of Rupert of Hentzau.

Palmer Collins, with Kelcey and Shannon.

NORMAN HAPGOOD'S ADDRESS.

An Interesting Talk Before the Cincinnati Conference of Art and Literature.

Following is the substance of an address delivered by Norman Hapgood before the Cincinnati Conference of Art and Literature on Nov. 10:

No art is looked upon, in England and America, from more diverse points of view than the acted drama. The number of persons who take it as a serious interest is small, far smaller than in Germany, Austria or France. Nobody of much education now regards the theatre as wicked, but large numbers deem it wasteful and frivolous, unworthy of the same attention that is bestowed upon literature, music and painting.

There is another class, not so prominent intellectually, but of far larger numbers, which still thinks the theatre actually immoral. The existence of this class is not always suspected by Americans of a more modern spirit, but its importance is well-known to the theatrical manager. If a play can be manufactured which has the ordinary theatrical appeal, the qualities which lie under most dramatic success, and yet something in it which will induce these conservative masses to imagine that it is a moral lesson, they go in swarms, and a public is created estimated at about four times the size of the ordinary theatre-going public, and numberless times the size of that tiny public which cares to use its mind or which has at all the appreciation of art. Hence the enormous success of plays like The Christian and Ben Hur. People think they are almost in church, while they actually enjoy pure melodrama, melodrama with spectacle in Ben Hur, melodrama in The Christian which adroitly uses the general love of impropriety. "One touch of indecency makes the whole world kin," and when a literary trickster, like Hall Caine, can serve that dish, garnished with imitation virtue, the box-office will hardly hold the money.

Now the theatre has nothing to gain from those who look upon the playhouse in itself as immoral. No art has anything to gain from them. The Puritans set the drama back for centuries in England. If the stage is to be improved in our language it must be through the people who love art more than preaching, but who know that most of the plays presented to us lack every element of genuine art. The stage in America will be a worthy and a stimulating influence, a part of national enlightenment, when it appeals to those who love good books, good statues, good music, and not before. There is little use in discussing the purely moral aspects of the drama. Intellectual standards are the ones to apply. The highest drama of the day is in Germany, yet the leading dramatists of that country often produce plays which in this country would be deemed improper. Why? Simply because the audiences which see them here are less cultivated than those which see them in Germany. Some of Sudermann's ablest plays, of the highest real morality, such as Sodom's Ende or Johannisfeuer, would be entirely condemned here, on account of their intellectual frankness. The latest one, Es Lebe das Leben, which Mrs. Patrick Campbell will bring to Cincinnati in an admirable literary translation by the celebrated novelist, Edith Wharton, has had a better fate, partly because, although its real meaning is startling enough, this significance can be overlooked. Nevertheless, there were critics in New York who had nightmares because the heroine strayed from the designated path. These critics are even troubled by Magda. Now, at their best, tragedy has always pictured the consequences of sin, and comedy has always ridiculed the absurdities of vice. The very men who are afraid of Hauptmann and Sudermann speak glibly of the merits of Shakespeare, Racine, and Moliere; of Tartuffe, Phedre, and Measure for Measure. What qualms they would have if such themes were handled to-day.

It all depends upon the treatment, the depth, the sanity. Morality is more safely based upon intelligence than on prudery. The superficial, sentimental appeal does small good to any one. Go to a melodrama in which the heroine, passing through impossible adventures and impossible rhetoric, keeps her robe unsoiled. Who responds most emotionally to such appeals? Who but the ladies of a type the direct antithesis of the heroine whose virtue they applaud? In the theatre you do not elevate people by preaching to them. You may do so by educating them. It is exactly similar to our school and college systems. Church and school are separate. We believe in general education in this country. We believe that the way to elevate the whole character and life of the people is to feed and stimulate their intelligence. We do not read them sermons or teach them ethics in school. We train and store their minds.

Intelligence then, and art, are what the stage most needs, superior minds writing plays, a public which enforces high standards.

How does the actual situation correspond? In Cincinnati what do you have that adds to the education of your children or the intellectual pleasure of the cultivated? Such things may be encouraging as happy straws, as faint signs of the future, but obviously they mean no constant exhibition of important works of literature, of new thought or old tradition, constituting part of the intellectual life of the intelligent, as the drama does in Paris, Berlin and Vienna, where the young receive much of their training in the theatre and the old much of their satisfaction.

Is the situation different in New York? The great metropolitan successes in recent years have been largely musical burlesque, which frequently contains pretty girls and much cheerful idiocy, which is better than bad plays, but hardly takes the place of good ones. The most original development of the theatre in America is in the line of pure distraction, and the best illustration of it is Weber and Fields. The theatre legitimately offers all grades of entertainment. It is not a misfortune that Weber and Fields are popular; they deserve to be. The misfortune is that other grades are completely ignored. It is as if in music we had good comic songs and no symphonies or grand opera; as if in painting we had good newspaper cartoons and no landscape or portraits; as if in books we had an excellent collection of jokes, and no history, biography or literature.

The weary business man goes to a comic opera or to Weber and Fields, and is happy. Let him go there. It is the place for him. He would by necessity be bored at a play which asked his tired mind for thought. It is the penalty he pays for being tired; for giving all his mental activity to earning money. It is the favorite place also of the fashionable rich, next to their boxes at the opera. They dine late and ask of the theatre but an afterpiece to dinner which shall rescue them from the ennui of conversation. In their class, however, recruits for the higher drama are to be sought, for the first requisite of artistic enjoyment is some amount of leisure, superfluous energy instead of fatigue. Every year finds more of the rich who welcome the superior drama, even if it forces them to dine at 7. The progress is slow, but progress exists.

Now, what else is there in New York to-day? On leaving the city I put a newspaper in my pocket, and read the announcements. Being no longer a dramatic critic I had not seen all the "offerings," but I had seen enough. A few days before a friend had asked me what was worth seeing. "Do you know German?" I asked. He did. "Well," I said, "go to the Irving Place Theatre any time. Now and then you will see a bad play, now and then a careless performance, but on the whole you will find there the only real dramatic atmosphere in America, the only substance and manner that make you feel as if you were in presence of the best; that make you feel as you do when you read Shakespeare or hear Beethoven, rather than as you do when you read comic papers, the "Fireside Companion," or the almanac.

But let us be fair. On this New York list of plays most were comic opera, musical comedy, farce, variety, but on it also was Everyman, one of the noblest revivals of our day; to be sure it was imported, but the fact that Mr. Charles Frohman, who, I imagine, hardly knows a morality play from a Methodist revival, cared to import it merely because he wished the praise of enlightened people, such as he had heard given to it in London, indicates an advance, as do other managers. The present race of managers can never do much that is interesting. They are too untutored and too mercantile, but even they will do better, and their endeavors will find a public with more exacting demands. To be sure, nobody in New York went to see Everyman. It has been less of a success than in London. I met a man just after he had been to see it. "There were nineteen people in the house," he said. "Du Barry is crowded. That shows New York and the real level of our civilization. Boston would do better, Chicago would do better. New York," he went on, "is an almost hopeless city. It is Sodom. It is Babylon." Everyman, however, did better as people learned that the city contained something really beautiful and in its two remaining weeks I trust it may do better still.

For the mediocre condition of the American drama the Theatrical Syndicate has been widely blamed. Much blame it certainly deserves, but not always of the kind that is applied to it. The mere love of cheap melodrama, French farce and musical comedy which characterizes these managers, their ignorance, bad taste and mechanical conception of acting is not the worst side of their influence. Commonplace amusement will always be demanded. It exists in Germany, it exists where the drama is high, but it exists side by side with better things. The most evil aspect of the Syndicate is its power, its controlling influence. It is so nearly a monopoly that producing outside of it is an undertaking so hazardous that few will venture.

This is an age of combinations. Even in business they are in many ways a menace. In art they would be fatal. In the drama nothing would do more good than the disintegration of this Trust and the variety that would result, each star and manager, being free to follow his own nature, would inevitably work toward more effort to meet the tastes of the educated minority. Therefore the new organization headed by Mrs. Fiske, Mr. Hackett and Miss Crosman, designed to loosen the hold of the Trust is worthy of all encouragement.

At this point it may perhaps be excusable to clear away a misunderstanding. When I declined, a short time ago, to abandon dramatic criticism, I was struck by the manner in which the press and my personal friends agreed in attributing the change to the hopelessness of the present theatrical situation. "To be sure," said one, "why waste your time on such idiocy?" "What," said another, "is the sense in writing reasonably about plays that have no reason in them?" And so on, from every side. I totally disagree with that point of view. The time when much good can be done by protest is exactly now, when the situation is so obviously, so ridiculously inappropriate to a country so much alive to educational and intellectual opportunities as ours. I abandoned the theatre because I had other work which required all my attention, but this seems to me a time when any writer of conviction can do much good in the field of dramatic criticism.

Our country is most genuinely interested in education. An observant Englishman remarked to me recently that no matter what topic he began, with a cultivated American, the conversation speedily shifted to some problems of education. "Well," said I, "why not? It is the most important group of questions confronting us to-day." Materially, our civilization is a success. In matters of trade and money competition we are victors. In the race for wealth we have proved our strength. But we have other tests still to meet. You remember the famous question of Sidney Smith, "In the four quarters of the globe, who reads an American book, or goes to an American play, or sees an American picture or statue?" He spoke these words in 1820. It is less true now, but still true, that in the ideal world we are scarcely competitors. Mr. Carnegie offers his contribution toward the solution, with his myriad libraries. Mr. Morgan shows his sense of responsibility in large purchases of works of art. President Eliot sets the whole country talking about the effect of our lower grade schooling on conduct. President Wilson makes an equal stir about the same time, and President Butler goes Harvard one year better in favoring the cutting down of the traditional discipline of education for the newer and more practical theories. In industrial education we are surpassed only by Germany. In the South we are face to face with terrifying problems of race. Politically we are struggling to lift our people beyond standards which are satisfied by Tammany Hall. Thus everywhere, in every form, thought about American conditions leads to thought about education.

The theatre, in its modest way, deserves to be considered with this same scope, as an influence on general thought, on public feeling, on the whole standard of education. Schiller believed that no one of the other arts had so wide an influence. Clergymen everywhere are beginning to make statements even more radical. In our country, therefore, where education, in all its branches, is taken so seriously, is it not an anomaly that this popular art should be excepted? The theatre should have a function beside the museum, the opera house, and the library. A superior drama is one of the ornaments, perhaps even one of the requisites, of a complete civilization. A people is not properly enlightened until its amusements are part of its enlightenment. It has not won the ideal elements until its art, its idealized thought, is part of its enjoyment. American civilization, with all its economic form and political health, will not be complete until we stop to create and to enjoy the ideal. In that progress toward light and beauty one thread will be what has been until lately the most popular branch of literature—the drama. One individual, one generation, can do but a little; yet it is worth remembering that in demanding a more worthy representation of literature upon the stage, where all classes enjoy it, we are doing our part, not for the theatre alone, but for the general artistic temper of the nation.

REFLECTIONS

Knute Erickson will begin his starring tour in The Man from Sweden, under the management of Broadhurst and Currie, on Nov. 25.

Frederick Bertrand has retired from Henrietta Crosman's company to return to his old part of James in Rupert of Hentzau, under the management of Wallace Munro.

It is announced that Marie Strakosch, the opera singer, and daughter of Max Strakosch, will shortly be married to Dr. George F. King, a prominent physician of Providence, R. I.

The Old Sleuth company closed on Nov. 15.

The Around the World in Eighty Days company will close at the end of next week. Bolossy Kiralfy and M. B. Leavitt will immediately thereafter go to Havana, Cuba, to put on The Black Crook there during the holiday season.

The steamship *La Touraine*, which arrived at this port on Sunday, brought among her passengers Albert Alvarez, Antonio Scotti, Thomas Salignac, Frederick Latham, Maurice Declery, Madame Maryili, and Philippe Flou, of the Maurice Grau Opera company.

William A. Cross, an amateur actor of Brooklyn, who recently died, has left a third of his estates to A. J. Nutting, his former employer and friend. The will, it is said, will be contested by Mrs. Cross, his stepmother.

Emilia Varini, leading woman with Eleonora Duse, was taken to Roosevelt Hospital in this city on Sunday to undergo an operation for appendicitis. The operation was successful.

The George W. Herbert Stock company will reopen the Circle Auditorium in this city on Nov. 26, with a revival of Aristocracy. William Redmund will head the company.

Edouard De Reszke arrived in New York on the *Deutschland* last Wednesday to begin his tenth season with the Maurice Grau Opera company.

Weedon Grossmith will be the guest of honor at a reception to be given by the Twelfth Night Club this (Tuesday) afternoon.

The controversy over the American rights in the Strauss operas between Heinrich Conried and Mrs. Adele Strauss was brought forward again in the United States Court last Thursday. The case was adjourned for two weeks.

Percy G. Bollinger and Nana Barnes, both members of the Edwards Stock company, were married at Fairmount, W. Va., on Nov. 12, by the Rev. G. H. Smith.

Olga Nethersole, according to a report from England last week, has signed a contract to play under the management of Maurice Grau for the next three years. She will appear in More Than Queen in London this Winter, and next season will come to America with a new play.

A number of the important European singers engaged for the Maurice Grau Opera company arrived in New York last Tuesday on the *Kronprinz Wilhelm*. They were George Anthes, Herr Gerhauser, Anton von Rooy, Herr Hertz, Madame Gadski, and Herr Elmblad.

Jaroslav Kocian, the Bohemian violinist, his accompanist, Frank Spindler, and his private secretary, sailed from Liverpool for New York on the *Majestic* on Nov. 12. Kocian will make his American debut, supported by Julie Geyer, the pianist, and Walter Damrosch's orchestra, at Carnegie Hall on Nov. 22.

Louis G. Menke, general representative for Sullivan, Harris and Woods, has novelized The Fatal Wedding, and the books seem to be as popular as the play.

Director Heinrich Conried, of the Irving Place Theatre, has announced that he will give a professional matinee at his playhouse for the especial accommodation of actors of the English speaking stage on the afternoon of Nov. 24. The bill will consist of the first act of Beyond Human Power, the second act of Heidelberg, the second act of The Blank Page, and the last act of St. Bartholomew's Eve, in which Mr. Conried will himself appear.

C. Blanche Rice played a special two weeks' engagement with The Cowboy and the Lady as Midge during the absence of Emerin Campbell. Miss Rice returned to New York last week.

Carlton Welles, who is totally blind as the result of an illness, assisted by his friends in the profession, has been enabled to go to Baltimore to be treated by Dr. Garey, of that city, who, it is hoped, will restore sight to this popular actor.

On account of the sudden illness of Hazel Hawkins, which obliged her to close with McCarthy's Mishaps, Lettie Fenn was called upon to play the Irish character part, and went on with one rehearsal and made such a success that she has been engaged to play the part for the rest of the season.

The Gunner's Mate, the successful melodrama by William J. McKiernan, which has been tied up for a season owing to legal entanglements, is now the sole property of the author. Augustus Pitou, who produced the play, has disposed of all his rights in it to Mr. McKiernan.

The Theatre announces a Christmas number double the usual size, with a long list of distinguished contributors, among whom are Clara Morris, Mrs. Fiske, David Belasco, Otis Skinner, Henrietta Crosman, Viola Allen, the late Alfred Ayres, Emil Paur, Ludwig Englander, William J. Henderson, and others. On the cover will be a fine portrait of Julia Marlowe in colors, and there will be two pictorial supplements executed in tints in the body of the magazine, besides nearly a hundred half-tone pictures of scenes from plays and portraits of players.

Mathilde Wesling, who last season played in The Cowboy and the Lady, rejoined the company last week, appearing in her former part.

Carolyn M. Huestis, the Dolly in Mamselle 'Awkins for four seasons, has signed for Sally in Our Alley, to open at the New York Theatre on Dec. 1.

Elizabeth Marbury is seriously ill with bronchitis at her home in this city. As soon as she is able to travel she will go South for a rest.

A complimentary and congratulatory dinner was tendered to Victor Herbert last Monday night by nearly a hundred of the foremost musicians and literary men of the city, to celebrate Mr. Herbert's victory in his libel suit against the *Musical Courier*.

Annie Oakley, now starring in The Western Girl, met with what might have been a very severe accident. "Bess," a horse upon which Miss Oakley was mounted in the second act of the play, became unmanageable during a recent performance at Young's Pier Theatre, Atlantic City, and the star was thrown and badly bruised. She was picked up in an unconscious state and her understudy took her place. Despite her injuries she appeared at the evening performance, however.

Since the two wild animal shows have been in town either a cub or a grown lion has been reported to have been presented frequently to some celebrity, poet, author, actor or actress. The latest recipient is Blanche Ring, of Mrs. Osborn's Playhouse, who is said to have received a present of a babe of the feline tribe from Colonel Williams, a representative of the Hagenbeck Show.

D. Hall Mulvey and Lillian May Lawrence, of One Night in June, were married in Easton, Pa., on Nov. 15.

A mob in Berlin threatened on Nov. 11 to attack Sarah Bernhardt as she left the Royal Theatre. The police, however, dispersed the crowd and saved the actress from bodily harm.

Englebert Humperdinck's new musical piece, The Sleeping Beauty, was unsuccessfully produced at Frankfort-am-Main, Germany, on Nov. 14.

Mrs. Fernandez denies last week's rumor that her daughter, Bijou Fernandez, is engaged to be married.

Harry Hammerstein has leased the Mount Vernon, N. Y., Opera House and will open it under his own management on Nov. 24.

Johnstone Bennett has been engaged to replace Josie Sadler in The Silver Slipper.

The Girl from Kay's was produced at the London Apollo Theatre on Nov. 8 and had a somewhat discouraging reception.

Maud Hobson, of Weedon Grossmith's company, was ill again last week and out of the cast of The Night of the Party at the Princess.

Maud Lillian Berri is said to have swallowed a small Swiss watch recently. She was taken with severe pains and when placed before an X-ray machine it was discovered that a small watch, that she had missed for several days, was lodged in her stomach. It is said that while in Keokuk she fell asleep one night with the watch in her hand, and it is supposed that she swallowed it while asleep. The timepiece was removed by Dr. Henry Hatch, of Quincy, Ill., without a surgical operation.

Frank Karrington has withdrawn from The Great Ruby company.

Robert Hilliard will return to the legitimate drama in Jim Bludso at the Fourteenth Street on Jan. 5.

Leander Sire and Edwin A. Price engaged in fistic combat at the Bijou on Nov. 10. Mr. Price had made the orchestration for The Mocking Bird but wanted to see $50 in cash before delivering the goods. After causing Mr. Price to be taken to a police station, where the sergeant declined to hold him, Mr. Sire paid the desired sum.

John Page, recently with The Sleeping Beauty and the Beast, is seriously ill at a sanatorium in Chicago.

Edytha Detchum has resigned as leading woman with One Night in June.

The Castle Square Stock company, of Boston, will shortly make the initial production of a new romantic drama by William J. McKiernan, of Newark, N. J.

This is Joe Welch's last week in vaudeville. He has forsaken it to appear in Hal Reid's play, The Peddler, which will be produced at the Fourteenth Street Theatre, Dec. 15, under management of Sullivan, Harris and Woods. Lawrence and Harrington will be in the company.

Severin DeDeyn is playing Howard Wilson in The Fatal Wedding this season.

Emerie MacClaflin has resigned from the Allison Stock company and is resting at his home in Joplin, Mo.

Susana Halpren is with Pudd'nhead Wilson. Last season she was with The Pride of Jennico.

Fitzgerald and Company have secured John Crittenden Webb's melodrama, The Miner's Daughter, for next season.

Haddon Chambers is writing a new play for Ada Rehan.

The cast of Sally in Our Alley are reported to have objected last week to a posted notice that said that they mustn't evince signs of recognition to "acquaintances in the front of the house." But, anyway, the stage door is at the back of the house.

Henry K. Hadley has composed the incidental music for Audrey.

Will S. Rising recently appeared at Ossining, N. Y., in The Man in the Street, a one-act play by Louis N. Parker. He gave a characterization of a street musician, a role that made James Welch famous in London.

John Drew will return to the Empire in May, to be seen in The Mummy and the Humming Bird and The Second in Command.

Fay Tincher, an instructor in elocution and one of the society belles of Topeka, Kan., is soon to make her debut on the professional stage.

MUSIC NOTES.

The third Sunday night concert was given at the Metropolitan Opera House on Nov. 16. It was distinctively a Wagner programme, with Walter Damrosch conducting. The soloists were Miss Hirschman, Van Rooy, Mrs. Pray, and Max Bendix.

The sixty-first season of the New York Philharmonic Society began with a public rehearsal at Carnegie Hall, Sunday afternoon. Walter Damrosch succeeds Emil Paur, who is in London, as director. An excellent programme was presented. Herr Von Rooy, the popular opera singer, was the soloist.

Frederick Lamond, the Scotch pianist, gave his first piano recital in this country in Mendelssohn Hall last Tuesday afternoon.

John Philip Sousa has arranged to take his band on a tour around the world. After spending six months concertising in Europe, the band will return to New York, make the journey across the continent at once to sail for Australia and to make a complete tour of the world.

Theodore Bjorksten was heard in song recital in Mendelssohn Hall Friday evening.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Fred Hallen and Nellie Fuller, in Election Bets; Thomas J. Ryan and Mary Richfield in Mag Haggerty's Father; Edwin Latell, banjo conjure; Anderson Brothers, acrobats; Chris Bruno and Mabel Russell, Charles Vance, May Sutter and Burrell Barbarette, in a new sketch; Lew Hawkins and Frank White, Hawley and Leslie, the Lavaliss, Fritz Pantine Sisters, Clarence E. Billings, Fyne and Dandy, the Biograph and stereopticon make up the bill.

Tony Pastor's.

Lew Sully, the comedian, heads a bill that includes the World's Trio, Lillian Western, Wesson and Walters, in Hotel Romance; Prevost and Prevost, Roddy and Currie, Mr. and Mrs. Nell Litchfield in Down at Brook Farm; Mooney and Holcomb, Weaver and Gilbert, McKeever and Sunday, Baker and Brooks, Edna Mertin, and the vitagraph.

Proctor's Fifth Avenue.

Carmen, with Minnie Seligman in the title-role, is the attraction, with William Brunwell, the new leading man; Paul McAllister, Florence Reed, Gus Weinberg, George Edwin Bryant, Adelaide Lovick, and other favorites in the cast. George Evans, Paley's kalatechnoscope, and other vaudeville features will make up the continuous programme.

Proctor's Twenty-third Street.

Clayton White and Marie Stuart, in Dickey, head the bill, which includes Winchester's boys, the Reading Sketch Club, in The Little Mother; Spencer Kelly, Billy Carter, Le Clair and Bewley, Merritt and Romito, Annie Lloyd, Quigley and Stubbs, the Waldens, the Hodgens, and the kalatechnoscope.

Proctor's 125th Street.

The permanent stock company is doing A Texas Steer, with Adelaide Keim, Ned Howard Fowler, Minnie Lee Lestina, Dudley Hawley, and Sid Allen in the cast. Sydney Grant, Reuster and Candler, and the kalatechnoscope are the vaudeville features.

Proctor's Fifty-eighth Street.

Only a Farmer's Daughter, with Ethel Archer-Crawford in the leading part, is the bill. The cast embraces Ralph Cummings and other favorites. Between the acts Al. Lawrence, the kalatechnoscope, and Reif Brothers entertain.

Hurtig and Seaman's.

Rose and Fenton are the stars of a bill that embraces Johnson and Dean, the Misses Delmore and company, Crane Brothers and Belmont, Montrell, Julian Rose, the Musical Johnstons, Borani and Navarro, and the Yamamoto Brothers. Sunday concerts are given at the Harlem Opera House as well as at the music hall.

Weber and Fields'.

Twirly-Whirly and Humming Birds and Onions, with Weber and Fields, Fay Templeton, William Collier, Lillian Russell, Louise Allen, Peter F. Dailey, Charles A. Bigelow, and Frankie Bailey in the cast, is running to the usual packed houses.

THE BURLESQUE HOUSES

Dewey.—Al. Reeves' Big Company, headed by the popular comedian, is this week's attraction.

Miner's Bowery.—The Rose Hill company holds the boards.

London.—The Parisian Widows Company is Manager Curtin's offering.

Olympic.—The Bohemian Burlesquers provide the entertainment.

LAST WEEK'S BILLS.

Keith's Union Square.—The Baggesens made their first New York appearance in five years, and repeated their former success with their quaint crockery-smashing specialty, which is easily the best of its kind. Mr. Baggesen has improved the act in many ways, and some of the new tricks are excruciatingly funny. Mr. and Mrs. Charles T. Ellis were seen in a new act by Herbert Hall Winslow, called Our New Girl. Mr. Ellis appears as the leading man of a popular-price theatre, and his wife is an Irish servant girl of the robust type. The dialogue is well written and the lines are funny. When the rough edges are smoothed off the new sketch will be as good as anything this popular pair have ever done. Mr. Ellis sang a new song and introduced his impersonation of the Dutch girl made famous by him some years ago. Mrs. Ellis was as funny as ever, in a character that fitted her perfectly. Cole and Johnson were even more successful than they were during their first week, and the audience seemed loath to have them go. "Black-Eyed Susan" was the best of the new songs introduced. Fisher and Carroll were amusing in their own rough way. George Gorman and Lillie Lawson proved pleasing in an excellent singing and dancing act. Will F. Denny had a fine assortment of new songs and sang them with great spirit. La Troupe Fantastique, three very clever dancers, put on a novelty called Faust in Terpsichore, in which special scenery and electrical effects were used. It is a very neat act and should make a hit in any bill. The scenery is very pretty, the costumes tasteful and the dancing excellent. Fred Stuber made a big hit with some extraordinarily good banjo playing, justifying his being billed as "America's greatest banjoist." The biograph, Milt and Maude Wood, John J. Powers, Pascatel, Chester, Blodgett Johnson, who does a very clever bicycle act; Katherine Nugent, and Killeen and Murphy were also in the bill.

Tony Pastor's.—Joe Welch, who is shortly to make his debut as a star in The Pedler, headed the list and kept the house in roars with his true-to-life impersonation of the genuine New York Hebrew. Mr. Welch is unexcelled in his line, and every remark he made met with a spontaneous outburst of mirth. Hines and Remington shared the honors, and Miss Remington's gallies provoked merriment of the sort one seldom hears in a theatre. She is a genius in her way, and one of the few really funny women on the stage. Madden and Wayne got nearly all the laughs that were left in the house after the other fourteen funmakers got through. The Polly Trio did a brisk and lively singing and comedy act that won applause. Belle Gordon proved that she is an adept at punching the bag as she ever was, and the admirers of this sort of work appreciated her efforts. The Donovan made pretty pictures with canes and mud. Mr. and Mrs. Willard H. Read scored heavily in an instrumental specialty that is above the average. Others who pleased were Rita Redmond, Burnet and Wenzeon, Rice Brothers, William D. Hall, the Walkers and Daniel A. Harrington, a clever ventriloquist. New views were shown on the vitagraph.

Proctor's Twenty-third Street.—Lizzie Evans and Fred Latto headed the bill in a new sketch called The Country Dance. The scene is laid in the kitchen of a farmhouse and the characters are a country girl and boy who are sweethearts. There is no plot to speak of, the time being taken up with repeating of the "rube" sort familiar to lovers of the New England drama. Miss Evans has lost not a jot of her sprightliness and vivacity, and she played with a breeziness that was very refreshing, putting in those little touches here and there that serve to whet the interest of the average spectator. She is an artist, is Miss Evans, and everything she does is worth seeing. A Country Dance offers her more good opportunities of which she takes advantage, and she scored a distinct success. Mr. Latto proved an able assistant and was quite amusing. John Kernell rolled out a collection of facts in his usual unctuous manner and made a big hit, as usual. Madame Emmy, gorgeously gowned, displayed her fine troupe of fox terriers to the great delight of the youngsters and their elders as well. The Kronos White Tocherton Trio introduced a Russian Slinging specialty with considerable success. They are two women and a man and they sing very well indeed. A special set, showing a Winter scene in Russia, is used in the act and the costumes are very pretty and tasteful. The Four Hills were well received, and Hedrix and Prescott won favor with their dancing. De Villiers, Provo and Newman, Murray and Alden, Albertus and Miller, Brothers Spaulding, Seymour and Hill, and the kalatechnoscope were also in the bill.

Proctor's Fifth Avenue.—The Last Appeal, with the original scenery and costumes used in the production at Wallack's Theatre last season, was offered by the stock company. William Brunwell, the new leading man, formerly of the Murray Hill, made his first appearance with the company, playing Prince Wallenmar. Mr. Brunwell's admirers gathered in force, especially on Monday evening, and he received an ovation which shows that he holds a high place in the affections of New Yorkers. Minnie Seligman got her best foot forward as Melita, and played with force and feeling. Rose Stuart as Katrina, Ada Lovick as Adelaide, and Cecylle Mayer as Hanna were excellent. Exceptionally good work was done by George Edwin Bryant, Verner Clarges, Paul McAllister, Gerald Griffin, and Gus Weinberg. The settings and accessories left nothing to be desired, and the stage-management was up to the standard. The drolleries of clever James J. Morton made the time pass merrily between the acts. Other vaudeville numbers were Worden and Shaygard, H. V. Fitzgerald, Reuster and Candler, Van Kamp, Ouda, and the kalatechnoscope.

Proctor's Fifty-eighth Street.—The Danites offered good opportunities for clever acting to the members of the permanent stock company. On Wednesday evening, owing to the illness of Ralph Cummings, the leading role was played by George C. Pearce, who acquitted himself creditably. Edna Archer-Crawford appeared to advantage as Nancy Williams, and Billy Piper, Robert V. Ferguson, Richard Lyle, Louis Bresee, O'Kane Hills, William B. Willis, William Cullington, Albert Vezie, Stuart Mayne, Master George Clarke, Ivah M. Wills, Margaret Kirker, and Georgie Lingard were also in the cast. The scenery and fittings were appropriate, and the stage-management, under the direction of James W. Castle, was excellent. Sydney Grant, in his bright monologue; Keeley Brothers, comedians, and Paley's kalatechnoscope were seen between the acts.

Proctor's 125th Street.—Adelaide Keim and Ned Howard Fowler, who are firmly intrenched in the affections of the patrons of this house, added to their popularity last week by clever portrayals of the leading characters in the stirring old melodrama, The Black Flag. Hits were also made by Sol Aiken, Charles M. Seay, Bessie Lee Lestina, and Grace Huntington. The piece ran smoothly under the supervision of Hugh Ford. Billy Carter, the old-time banjo comedian, convulsed the audience between the acts, and the Reif Brothers and Paley's kalatechnoscope came in for a share of the applause.

Hurtig and Seaman's.—The great and only John L. Sullivan, famous in the world of fisticuffs, made a bid for new honors last week, and tried a monologue. It is needless to say that his jokes and stories were wildly applauded, and that his turn was received with every evidence of favor. The crowd was with him from first to last, and he got the "decision" without a struggle. Others who shone in a reflected light were Florence Bindley, Sullivan and Pasqualina, Billy Clifford, Mitchell and Cain, McPhee and Hill, Midgeley and Carlisle, and Grapewin and Chance. The vitagraph had new views.

Weber and Field's.—Humming Birds and Onions, from which a great deal of the superfluous stuffing has been extracted, is now a much more appetizing dish than it was on the first night. The usual improvements have been made and the skit runs along briskly. Twirly-Whirly is as bright as ever, and the whole entertainment is full of life from start to finish.

The Burlesque Houses.

Dewey.—Frank B. Carr's Thoroughbreds filled a highly successful engagement last week and gave a brisk, pleasing performance. The entertainment opened with the burlesque, A Wooden Wedding, in which Blanche Washburn, Frances Harrison, Josie Flynn, Jack Crawford, Jack Manning, Paul Trask and others made hits. The olio embraced Crawford and Crawford, Blanche Walsh and Josie Flynn, Healy and Farnum, the Empire City Quartette, Polk and Trask, and Frances Harrison. The Thoroughbreds brought the bill to a rousing finish.

Miner's Bowery.—The New Royal Burlesquers, including Bartell and Reynolds, Burgess, Smith and Burgess, Rosalie, the La Valla, Crawford Sisters, Kelly, Davis and company.

London.—Harry Morris' comedy, A Night on Broadway, with Mr. Morris in the leading role, pleased large audiences.

Olympic.—The Rob Ten Burlesquers delighted the patrons with a very pleasing programme.

THE "DRY GOODS CIRCUIT."

The following announcement, in large type, appeared in the advertisement of a prominent New York dry goods store one day recently: "Don't Miss Tish! Cal Stewart, the famous Yankee story teller, in his character of Uncle Josh Weathersby, as well known to all lovers of the Yankee Dialect Stories and will give an exhibition of record making on the graphophone, in our Recital Hall, on the sixth floor, from 1.30 to 4.30 to-day. This will be a rare opportunity to meet Uncle Josh, and all who visit us on this occasion are assured of a most enjoyable entertainment."

So it has come at last. This is probably the entering wedge that will open up the great dry goods vaudeville circuit. Nearly all of the new stores have large halls, and with a little fixing up they could be made into pretty vaudeville theatres, in which customers could be entertained while waiting for the fashions to make their hourly changes. The performances would be continuous from eight in the morning till six at night, and during the holidays midnight matinees for tired shoppers would prove a potent attraction.

Performers who prove popular could spend six or eight weeks on Sixth Avenue and Broadway. A good grade would read about like this: "Night and Gale," May 1-6; Hegel and Conway, 6-13; Adler, 13-20; Simpson-Crawford's, 20-26; Wanamaker's, 27, indef." The department stores in a great institution, and as you can get anything from a pin to a house lot in the big ones it is only a question of time when vaudeville at reduced rates, say 5, 10 and 20 cents, will be a feature of the business. Rainy days would be bargain days, when the best seats would sell at 15 cents.

A TOUCHING INCIDENT.

Beatrice Moreland, who is doing her new monologue in vaudeville, was deeply touched one evening while playing at Hyde and Behman's, in Brooklyn, by an incident quite out of the ordinary. In her little talk Miss Moreland refers feelingly to the services rendered Uncle Sam by the men of the navy. On the evening in question there were a number of Jack Tars seated together in the orchestra, and they were delighted at Miss Moreland's remarks. At the end of her act, one of them walked down the aisle, and taking a diamond ring from his finger, presented it to the actress as an appreciation of her words of praise. She said for the caller after the performance and tried to locate him upon returning his ring, but the jolly tar would not hear of such a thing, and the comedienne now numbers the trinket among her dearest possessions.

CHASE GETS CLEVELAND EMPIRE.

P. R. Chase, proprietor of Chase's theatres in Washington and Baltimore, has added another house to his circuit by the purchase of the Empire Theatre, in Cleveland, Ohio. The Empire was built two years ago and is considered one of the handsomest theatres in the West. Vaudeville of a high class has been the attraction since the house was opened, and it has been very successful. The house will hereafter be known as Chase's Empire, and the policy that has made the theatre a winner in the past will be continued. Mr. Chase, who is President of the Association of Vaudeville Managers, is a lawyer by profession, but has given up active practice in order to attend to his theatrical enterprises. He is well known in Ohio, as he was born and educated there and resided for many years in that State.

PRIMROSE'S GOLDEN JUBILEE.

The members of the Primrose and Dockstader Minstrel company were the guests at a surprise supper, given by Mrs. Primrose in honor of the fiftieth anniversary of Mr. Primrose's birth, at the St. Nicholas Hotel in St. Louis. The table was set in horse-shoe shape, surrounded by fifty incandescent lamps, with red shades, and the lights all being turned low when the guests were ushered in, the effect was very pleasing. Each guest was presented with an appropriate souvenir. During the supper every member of the company was called upon to give his experience in the minstrel business, and some very amusing incidents were recalled. Mr. Primrose was the recipient of a number of handsome gifts and congratulatory telegrams.

GRAU CAPTURES MANTELLI.

Robert Grau, the indefatigable and irrepressible, has added another big fish to his already long string. This time it is no less a person than Madame Eugenie Mantelli, the famous grand opera singer, one of the most noted prima donnas in the world. The bait offered by Grau, in the shape of a very tempting salary, was too much for Madame Mantelli, and she has consented to allow him to book her for a season of fifteen weeks in vaudeville, opening at Hyde and Behman's in Brooklyn on December 1. Madame Mantelli is not one of the "has beens" that go into vaudeville from necessity. She is at the zenith of her powers and is in constant demand for opera, concert and oratorio work.

BOSTOCK GIVES A DINNER.

Frank C. Bostock gave a dinner to several friends on Thursday evening last in the steel arena in which the wild beasts are exhibited. Of course there were no animals in the cage at the time, and the affair was a huge success. The last weeks of the Bostock exhibition are announced. Much to the manager's regret, he has been unable to extend his time, and as he could not secure another suitable building, he will have to move to some other city.

Mr. Bostock is negotiating for the purchase of some property in a prominent location and expects to have a permanent home in New York for his pets before next season.

A DESERVED TRIBUTE.

In a recent letter to Manager George B. Bunnell, of New Haven, B. F. Keith tells him feelingly of his thanks for the thorough theatrical training he received at Manager Bunnell's hands when he entered the business twenty-six years ago. In the letter, asking Mr. and Mrs. Bunnell to be his personal guests at the opening of the new Philadelphia Keith house on Nov. 8, he says he attributes his progressive successes largely to Mr. Bunnell's excellent training so long ago. As a tribute to the latter the letter is worthy of note, and as a tribute to Mr. Keith's generous recollection of help received from the co-worker with P. T. Barnum it is even more notable.

NAT HAINES IS HAPPY.

Nat Haines, the inventor of the "hatchet gag," is enjoying himself playing in white-face at the new Orpheum Music Hall in Chicago. The critics have hailed him as a "find," and he is getting real notices in the papers. In a recent issue of the Chicago *Tribune* Nat was interviewed and told several interesting stories of his early training in theatrical life.

A RUMOR DENIED.

A dispatch sent to a New York paper a few days ago from Paris contained a statement to the effect that Loie Fuller was preparing to make a tour of South Africa, accompanied by Sada Yacco, the Japanese tragedienne, and her husband. Robert Grau denies the truth of the rumor, and says that he had a cablegram from Miss Fuller recently, to the effect that she will fill her American engagements.

BOUDINI IN ENGLAND.

Bradford, England.

At last I have managed to break away from the Continent and am now playing the English provinces. To play one provincial town in England means to see the whole of England, as the cities are all alike, with very rare exceptions. The English professional does nothing all day but travel, and the "town tidies" constantly go to the depot to watch the "Pros," as people call performers are called, pass through. The conversations on the railroads are about as dull as you can find anywhere, especially on Sundays.

The cities are laid out in such a queer fashion that if you want to make a journey of twenty-five miles you must change cars sometimes twice. It is a very good thing that the jumps are not as big as they are in America, for it would take a long time to reach the cities, provided they had to change as often as they do at the present time. The English cities are not far apart, so it is an easy matter if you are short of cash, as it is an easy matter if you are short of cash, as it is on many occasions, for personal property to make all small jumps. For instance, Bradford is nine miles from Leeds; Halifax is about the same distance, and so it goes.

The provincial music halls are gradually adopting the two shows a night system, as it seems to pay. One show starts at 7 o'clock, finishes at 8.40; the house is emptied, and the other audience is allowed in. There is a peculiar system here that I have never seen anywhere else; it is the "early doors" scheme. By paying a few pence extra you are allowed to enter the theatre before the regular time for the doors to open and pick your seats, as it is not unusual to have the seats sold out before the doors open, which is rather prejudicial, but nevertheless true. Every performer does two shows per night, be he great or small; it is the custom, so there is no grumbling.

Some of the American acts at the present time touring the provinces are the Kaufmans, the Gothams, Penny Fields, Flemen, H. Sheldon, Terry and Lambert, Clark and Hamilton, Baxter and Madeline, Kelly and Gillette, Andrews and Prince, Barton and Ashly, Hardeen, Frank Bush, Musical Dale, Hadj Lewis, Billy Farrell, Kartz, Tony and Pie Vernon, Tony Fernandez company, and a lot of other acts that I cannot specify at the present writing.

On the Continent Jane Salmo is making both ends meet at Lemberg, Alburtus and Bartram are playing return dates in Elba, James Byard from Harding is again prolonged at the Colosseum, Munchen. This wire walker is meeting with the greatest possible success and was booked up after his first month's work in Prag. Dave Meier is at Tichy's Variete, Lorenz and Wallow, the Bloop sons and Diana are at the Colosseum in Vienna. The O'Brien Brothers are in France with Circus Pinger; Henri French is at the Ludwich establishment with some kind of a new trunk mystery; Marco Twins are at Mellini's at Hanover; Morton and Elliott, and Robertus and Wiltrobe are in Bancscher's, Vienna.

There is a new scheme to defraud the managers which met with success until the performer was caught. Leopold Nabel would book engagements at a low salary, send billing matter, then would wait until he was billed and wire for several hundred marks' advance money, telling a pitiful tale of trouble. When the money would be received Mr. Nabel would think it time to do the vanishing act. He was caught in Hamburg and will have to stand trial for theft.

Fritz Stoddie, the well-known German comedian for some time past managed the old Reik Theatre in Berlin. He has refurbished it "The Fritz-Stoddie Theatre," and it is now a paying venture.

The German Artists' Verein are to have the new election for officers, and among the dark horses for President is Max Revel, the manager of Kossuth, the Witch, who is at the present time in Leipzig. Brotherdit is back again on the Continent and filling himself as the "World's Champion Hoopskeglar." He is at the Orpheum Graz.

I have managed to make new records for paid admissions at Halifax and Blackburn, also escaped out of two police cells. My success is so great that I am playing a return date at Halifax, after one week interval. I will stay in England until December and then go back to the Continent.

I have made a few inquiries regarding the different railroad fares, and have discovered a few extraordinary things that for eccentric tariffs would be very hard to beat. For instance, by consulting a railroad guide one can find that by buying a ticket to a town actually beyond one's destination the fare is less than by taking a ticket direct to the place where one wants to go. If the traveler takes an ordinary third-class return ticket from Glasgow to York the fare is £1 11s. 10d. A week-end ticket (which is good for three days) to Harrogate (some distance further) via York, however, only costs eighteen shillings, the difference between the two thirteen shillings and ten pence. In taking a journey from Liverpool to Edinburgh the ordinary return fare is eighteen shillings and three pence; but when buying a ticket to Glasgow, fifty miles further, via Edinburgh, the fare is only fifteen shillings, making it three shillings and three pence less than the shorter journey. From St. Pancreas to Barrow the fare, third-class, single, is £1 3s. 4d, but the ticket to Douglas, Isle of Man, which is forty-six miles farther, if taken via Barrow, is only £1, a difference of two shillings and a half-penny. A tourist ticket from Great Malvern to Portsmouth costs £1 9d., and the traveler may break the journey at London, Brighton, Worthing and Chichester, and so on to Portsmouth. Take a tourist ticket, however, from Great Malvern to Brighton, and it will cost three pence more than the longer journey. The ticket then only covers London and Brighton, so that by paying three pence less it is still possible to go to Brighton and in addition have another eighty miles of travel.

Harry Houdini.

"PUNCH" WHEELER'S ROUTE BOOK.

"Punch" Wheeler has compiled the route book of the John Robinson Ten Big Shows for 1902, and it is needless to say it is brimful of the quaint witticisms that are characteristic of the breezy humorist who promotes publicity for the Robinsons. Usually route books make very dull reading, but this one has so many happy hits that it will repay perusal by any one that appreciates real humor. A good half-tone of Mr. Wheeler, showing his gold watch-chain and locket, also his genial smile, makes a fine frontispiece and adds greatly to the value of the little book.

LONG DISTANCE MUSIC.

One of the performers at the Orpheum Theatre in Kansas City recently had occasion to call up a friend in Washington, D. C., on the long distance 'phone from the stage, and while conversing with him was asked by the Washington man, "What is that music I hear?" He was informed that Smith, Doty and Coe were on the stage. A large phonograph horn was then attached and a dozen people listened in Washington to a vaudeville turn in Kansas City, which is believed to be the longest "long distance act" ever given.

DUNCAN CLARK TO RESUME.

Duncan Clark writes The Mirror stating that he will soon put his female minstrel company on the road. Mr. Clark states that since his accident unscrupulous managers have infringed on his trade-mark and have done him great damage. He hopes to be able to attend to business in the near future and will send out the best company that has ever been under his management.

SINGER TURNS JOCKEY.

"Tommy" Meade, who used to be a boy singer with Primrose and West, will sign a contract to ride horses for John A. Drake at the end of the year. Meade grew tired of one-night stands, and being of light weight and fond of horses applied himself to learning how to pilot them around a track. He has been quite successful, and his engagement with Drake is ample proof of the fact.

VAUDEVILLE. | VAUDEVILLE.

FRED S. STUBER

THE GREATEST BANJO SOLOIST IN THE WORLD.

Am no "pick plunker" and use no wire strings.

Per add. HENRY PINCUS, 138 5th Ave., N. Y.

JAMES F. DOLAN AND LENHARR IDA

In repertoire of Mr. Dolan's original pieces:

TWO IN A BOAT. TAKING CHANCES. A HIGH TONED BURGLAR.

Empire, Cleveland, Nov. 17: week 24 open: Bon Ton, Jersey City, Dec. 1, or Permanent address. 216 W. 100th St., N. Y. City.

BERT HOWARD AND LEONA BLAND

Nov. 17, Atlanta, Ga., Bijou Theatre; Nov 24, Birmingham, Ala., Bijou Theatre; Nov 30 Louisville, Ky Temple Theatre; Dec 8, Memphis, Tenn., Grand Opera House.

BRYAN and NADINE

High-Class Comedy Acrobats.

This week, Orpheum, Omaha.

The

Joe — BRITTONS — Sadie

Can make good anywhere. Have some choice dates open.

Address MILTON ABORN, St. James Bldg., New York City

HAL DAVIS and INEZ MACAULEY

WITH THE EMPIRE SHOW.

Davis and Macauley, in The Unexpected, were a hit.—*Cincinnati Enquirer*, Nov. 10.
A clever little comedy.—*Cincinnati Tribune.*
Davis and Macauley offer an exceedingly clever sketch, entitled The Unexpected, that owes its success to the excellent manner in which it is played.—*Star.*
The Unexpected, by Davis and Macauley, is a clever sketch that will go before the most critical audience.—*Post.*

THIS WEEK—Temple, Louisville. JO PAIGE SMITH, Mgr., 29 St. James Bldg., N. Y.

MR. AND MRS. GENE

HUGHES

Will be in America March 16, 1903, for a few weeks only, returning to London, opening July 6, 1903, for a season of eighteen months. Managers wanting a novelty and the laughing hit of two hemispheres, Address care HARTLEY HILBURN, 28 Leicester Square, London, W. C. Or New York Agents.

MAMIE REMINGTON

And Her Romantic Colored Comedy Couplets.

Oh, the romance of it! Ever make love? No? Well, you'd better see my "picks," they can give you some pointers.

JO PAIGE SMITH, Vaudeville Mgrs.' Assn., St. James Bldg., New York.

THE MIMETIC MONOLOGIST **AL. LAWRENCE**

—and Al. Lawrence, the popular mimetic, by his glib and bright humor, contributes to the cheering effect of the general performance.—*Newark Evening News*, Nov. 11, 1902.

Proctor's, 58th St., this week.

The Man with the Green Gloves

JAMES RICHMOND GLENROY

Boston Theatre, Sunday, Nov. 16; Ted American Marks, Nov. 23, and two Clubs—not Gus Hill's—Scranton, Pa., to follow.

MR. and MRS. SWICKARD

1902.

Have some immediate open time for Sunday nights, Clubs, etc., for New York and vicinity.

Address Agents or 254 W. 40th Street.

1903.

July 27 till Sept 19, (8 weeks), Johannesburg, So Africa Oct. 26-June 19, 1904 (34 weeks), London and the Provinces

European Agent, E. WARNER.

THE MONOLOGUIST,

JAMES J. MORTON

This week at Chase's Grand Opera House, Washington, D. C.

Keep your eye on the sensational melodrama, THE ARBITRATOR—Time now booking.

WANTED—Good Ingenue Lady, and first-class Singing Soubrette.

LAURA COMSTOCK & CO.

IN **A DAY IN THE SOUTH.**

Great Harmonizing Trio of White Boys.

"Miss Laura Comstock, who has become a strong favorite with her company in a specialty entitled A Day in the South, continues to please. She and her piccaninnies are easily the best thing in the repertoire and that is saying a good deal, for there are other really creditable specialties and the company is a competent one."—*The Day, New London, Ct.*, Oct. 21.

JO PAIGE SMITH, Ass'n Vaudeville Managers.

RASTUS and BANKS

The biggest hit ever made by a colored team at the New York Theatre, Sunday, Nov. 9.

Rastus and Banks, colored singers and dancers are 'way ahead of the majority of colored combinations, and that's saying a good deal, because we all know that the darkies are great entertainers. They have plenty of tuneful songs, bright repartee, etc., while Banks introduces some really remarkable acrobatic work and clever baton swinging. The pair were repeatedly encored.—*Portland, Me., Evening Express*, Nov. 11, 1902. Address 220 W. 37th St. N. Y., or JO PAIGE SMITH.

VAUDEVILLE. | VAUDEVILLE.

CHARLEY CASE . CHARLEY CASE

The Man that Talks About His Father.

CASE

VAUDEVILLE.

EDWIN LATELL.

Hurrah for the Sunny South!

An eccentric musical act by Edwin Latell proved very interesting. He is probably one of the most unique and entertaining blackface monologists of the day, and his work last night kept the house in roars of laughter. He is a whole show by himself.—*Birmingham (Ala.) Ledger*, Oct. 29 1902.

"HAPPY" FANNY FIELDS

Will start on Moss and Thornton tour Oct. 20, 1902. Stoll tour to follow.

Address WARNER & CO., 20 Wellington St., London.

BRACKETT and GERARD

DUETTS, ILLUSTRATED.

First Open Time, Dec. 1.

Permanent address, 8 West 29th St., New York.

Jas. O. Barrows and Lancaster John

Presenting the Greatest Comedy Act in Vaudeville,

A JOLLY JOLLIER. By EDMUND DAY.

ROUTE—Nov. 17, Orpheum Theatre, New Orleans.
" 24, En route.
" 30, Orpheum, San Francisco.
Dec. 7, Orpheum, San Francisco.
Dec. 14, Orpheum, Los Angeles.
" 21, Orpheum, Los Angeles.
" 28, En route.
Jan. 4, Orpheum, Omaha.

CLARICE VANCE

"The Southern Singer."

Keith Circuit

DOLLIE MESTAYER

FRED NIBLO "The American Humorist."

Retired from Vaudeville. All booking—American and European—cancelled. Will devote entire time to management of

THE FOUR COHANS

AND THEIR COMPANY.

HURD *Magician*

UTICA, N. Y., Nov. 1st, 1902.

FREDERIC HURD, Esq.

Dear Sir—Our patrons enjoyed your act and commented on it all week. We will be glad to play you a return date. That is always a test of ability. Yours,

WILMER AND VINCENT, Mgrs. Orpheum.

Permanent address, 322 E. 14th St. New York. Phone, 3257—18th.

Barton and Ashley

In "CANAL BOAT SAL."

Playing Moss and Stoll Tour. Address 105-106 Strand, London, Eng.

Gertrude Haynes

AND HER CHOIR CELESTIAL

Miss H.—Why are you crying, Johnnie?
JOHNNIE—Cause I'm so tender hearted,
Miss H.—I know, but why do you cry?
JOHNNIE—'Cause I'm going to lick Willie Jones after the matinee.

THE FINEST SKETCH IN VAUDEVILLE. EVERY ONE SAYS SO!

JOHN T. SULLIVAN

—ASSISTED BY—

MARGARET ATHERTON and PAULINE BILLEPP

In Sydney Grundy's Masterpiece, **CAPT. HUNTINGTON.**

Address all Agents.

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PLAYS.
SKETCHES.
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LIBRETTOS.

Writer of "A COURTESY FOR REVENUE ONLY" and "A MERCENARY MISSIONARY" for GRACIE EMMETT. "TRAIN TWENTY MINUTES LATE," for A. Harvey and Mabel Stanley. Engaged upon a three act Comedy for GRACIE EMMETT. Also an Operatic Vaudeville Comedy for Hobart and Rose. NOTE.—A team of comedy comedians who can act, sing and dance, can negotiate for a GENUINE VAUDEVILLE NOVELTY entitled "A PAIR OF KINGS." COMMISSIONS ACCEPTED FROM RECOGNIZED PLAYERS.

Address W. W. PROSSER, Correspondent New York DRAMATIC MIRROR, Columbus, Ohio.

Haskell's Tips, No. 8—Accept any old salary and you will always be working—to make both ends meet—*says that Rascal,*

LONEY HASKELL

MANAGERS, N. B.—This act does not dare to conflict with John L. Sullivan.
Thanks to Ted Marks, Manny Warner, Richard Pitrot, Hamilton Hill and Horace Golden for foreign offers. Don't crowd, gentlemen.
This week, BACK AGAIN. Proctor's, Albany, N. Y.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

421 STRAND, W. C

KEITH'S NEW THEATRE.

Keith's new theatre in Philadelphia, opened last week, is claimed to be the handsomest in the world. It exceeds in richness, costliness and beauty of decoration Mr. Keith's Boston house, which has been the pride of the "Hub" since its erection.

The Philadelphia theatre is said to have cost about $1,000,000. It is located on Chestnut Street, in the heart of the fashionable shopping district, on a plot that Mr. Keith had been trying to secure for years. The plans for the building and the elaborate decorations were made under the direct supervision of B. F. Albee, Mr. Keith's general manager, who has also looked after every detail of the construction.

The front of the building is seven stories in hight and is very elaborate. The entrance, which extends to the third floor, is divided into three arches, which are supported by eight marble pillars, those on the outside being surmounted by heroic female figures. The vestibule is long and wide, and is splendidly decorated with paintings by William de L. Dodge, who did all of the most important decorative work on the house.

The most striking features of the new theatre are the magnificent dome and chandelier, the novel arrangement of boxes and the tasteful and elegant decorations. The entire balcony front is divided into boxes, which are luxuriously furnished. The seats were designed especially with a view to comfort. They are wide and well upholstered, and the space between the rows is ample enough for even a six-footer to enjoy the programme without discomfort. The balcony and gallery are supported on rich marble columns. The chandeliers are the most elaborate in this country, some having been made in Philadelphia, and others especially imported.

The ladies' rooms on each floor are very beautiful. Special care has been used in the construction of the dressing room, so that the most elaborate bonnets may be so tenderly cared for as though they were under the watchful eyes of their owners. The toilet fittings and accessories are such as may only be found in the homes of multi-millionaires. The comfort of the men is amply looked after in the way of smoking and retiring rooms, telephones and other conveniences.

Stained glass, costly marble and onyx, paintings and exquisite furniture, distributed with the rare good taste that is characteristic of everything that Mr. Albee undertakes, help to make the theatre a thing of beauty that calls for unqualified praise.

Behind the stage the very latest improvements are in evidence. There are eighteen dressing-rooms, neatly furnished, with hot and cold running water and every other convenience. There is a sound-proof room, in which the orchestra may practise without causing complaint, and a fire-proof room for the storage of valuable theatrical utensils.

The new Centre is another monument to the enterprise and liberality of Mr. Keith, and adds an additional feather to the cap of Mr. Albee, through whose unceasing work the realization of Mr. Keith's pet project was accomplished.

NEW THEATRE IN PHILADELPHIA.

Plans have been prepared for a new vaudeville theatre, to be erected on Arch Street, near Eighth, in Philadelphia, by a syndicate headed by W. J. Gilmore, former manager of the Auditorium. The site is one-half block from Keith's old Bijou. Ratification will be secured and, it is said, work will be begun early in January.

PILAR MORIN IN VAUDEVILLE.

Pilar Morin, the French comedienne, who played Madame Butterfly so successfully, opened yesterday at the Avenue Theatre, Detroit, in a sketch called A Perfect Jewel, written by Vance Thompson. Thompson Gerald and Howard Morgan are in Miss Morin's support.

BUFFALO BILL WILL RETIRE.

In an interview last week in Omaha Buffalo Bill stated that he will leave for England with his show on Dec. 13, and after a two years' tour of the Old World will retire and look after his business interests.

VAUDEVILLE JOTTINGS.

Lillian Bond tried her new act, Echoes of Katie Lord, at an entertainment in Terrace Garden on Nov. 7. It is picturesque and showy, and will probably secure bookings in vaudeville.

Goodwin's cats and dogs, which have been the subject of a legal controversy between Wilson Fish and Patrick Smith, and which have been in the pound at Paterson, N. J., for almost a week, were released a few days ago, an amicable agreement having been reached.

Cox Sells Cream, assisted by Hilda Clayton Greene and Leslie Bellair, tried a new sketch, called Jerry's Romance, at Troy Proctor's on Thursday, Nov. 6. It was written by Alan Hume Peck, and the music was taken from the works of Charles Hanson Towne, which made a decidedly favorable impression.

La Petite Hanna, a clever child actress, who has been very successful at the London music halls, will shortly be seen at one of the local vaudeville houses, as negotiations to that end are now pending. Mr. Fox, the Hanna's manager, is also negotiating for the appearance of Gus and Carrie Hanna, brother and sister musicians of the same family, who made a decided hit in Berlin and will shortly visit this country.

James Richmond Glenroy recently closed a very pleasant week at the Duquesne Theatre, Pittsburg, where he has played five times in the last nineteen months.

J. Knox Gayle and Jessie Platt closed the Academy, Pittsburg, Nov. 8, in place of Mr. and Mrs. Hamilton Berry, who could not open in time.

Adelaide Stevenson and her act, en route from New Orleans bound for La Las Angeles, Madame Stevenson's success in New Orleans has been pleasing and.

Clayton, by her transformation specialty, recently joined the Imperials in Through the Center of the North, adding strength to an already excellent act.

A fire that entirely covered Lockhaven, Pa., is said to be the business of a theatre manager, who will shortly begin a tour of the United States, playing the Y. M. C. A. and church circuits.

David Harum, who used to be properly seen at the Alhambra Theatre, Jersey City, is now appearing a similar position at the Bijou in Hoboken, N. J.

The new Grand Opera Company co., under the management of James E. Adams, is now in its third week in Boise and is playing with great success. Mr. Adams is extremely fortunate in connection with his new business and is hustling in every way to make the co. a big winner. He expects to play to and about New York at Christmas time.

William Gould, now starring a few vaudeville engagements, has been engaged for the part in Polly-anna, which opens in February, for an extended engagement in New York.

The Five Nosses are making a big hit with the Great Lafayette Show.

Susanne Leonard and her husband, Owen Westfield, will enter vaudeville shortly, appearing at one of the Proctor houses, in a sketch called The Understudy.

Frederic Bond, who is reading a comedy in vaudeville circles with the hand of Paris, is playing up a great deal of his time to private entertainments, an old act in vaudeville adapted to this line of work as well as to vaudeville. He has received many flattering offers for return dates at almost every vaudeville house he has played.

Redford and Winchester, the burlesque jugglers, are at the Circus Schumann, Berlin, playing a six weeks' engagement.

Clayton Kennedy and Mattie Rooney have signed with the Fiorito Show for thirty weeks.

Hanvoort and May are in their eleventh week with Elmer Walters' A Millionaire Tramp co., and are meeting with immense success through the West.

A sensational trick fall by "Metcalfe" over the extreme edge of the footlights, and coming up under the audibility on her feet, is one of the hits of the act. A scream from the women in the audience, followed by a roar of laughter, is a nightly occurrence.

Cole and Johnson have gotten out a novel advertisement in the shape of a "fake" telegram.

George W. Day, the "Jew-fool" comedian, is still pleasing the patrons of the Orpheum circuit.

Al. Lawrence's success on returning to vaudeville has been pronounced. He lookings out into April, 1903, with his offering available to vaudeville or for stock by managers.

Jones & Rose and Reynolds Donegan enjoyed their visit to Eugene and Mark Cross and Richard Hyde

city co., at Oakland, Cal., and were immediately engaged by Manager Hartberg, of the Orpheum, San Francisco, for two weeks of the Orpheum to produce their latest success, The Answer Bureau. They will soon return East and remain in vaudeville the rest of the season.

James P. Dolan has written a comedy-drama called Lucky Jim, in which he and his wife will star next season.

A Japanese Tea Garden and continuous vaudeville entertainment took place at the Walhalla Armory, on Nov. 6, 7 and 8, for the benefit of the Yoshin School for Girls. The vaudeville bill contained forty numbers, most of the performers being amateurs, among the professionals appearing were Winifred Heath and Jessie Bradley, Hugh Flynnton, Aimee Angeles, and Edie Stewart.

Edward Reynolds, who with his wife has been playing The Soldier of Fortune in and about the city of late, is a clever pantomimist. The large quota of clever people which are now displayed in front of the houses in place in place of the circus coming to all are a question all the shakespeare's set. They are principal by a secret process, of which Mr. Reynolds is justly proud.

Edith Helena, the phenomenal soprano, who sings the highest note ever sung by a woman, has been booked solid by Robert Grau until May, 1903. Miss Helena will play in Paris, Berlin, Rome, Vienna, Munich, Berlin, Rome, Vienna, Munich, Berlin, Rome, Vienna, Munich

Little Rock—Capital, Little Rock, Ark., 24-29.
Lord, Annie—Proctor's 58th St., N. Y., 17-22.
Lorraine Sisters—Proctor's, Newark, N. J., 17-22.
Lucas and Cullen—Empire, St. Louis, 17-22.
Lucier, Great—Keith's, N. Y., 17-22.
Lucier and Rackett—Family, New Bedford, Mass., 17-22.
Lucier and Co., Lewis—Hyde and Behman's, Brooklyn, N. Y., 17-22.
Lyons and Yosco—O. H., Chicago, 17-22.
Lyons and Parker—Empire, St. Louis, 17-22.
Lyons and Gosden—Proctor's, N. Y., 17-22.
Lyons and Yosco—Bijou, Memphis, Tenn., 17-22, Vendome, Nashville, 24-29.
Lyons, Lew—Gotham, Brooklyn, N. Y., 17-22.
Lyons and Lyons—Bijou, Boston, 17-22.
Lyons, Charles E.—Howard, Boston, 17-22.
Lyons, Ben—Columbia, Boston, N. J., 17-22, Orpheum, Paterson, 24-29.
Lyons and Fuller—Keith's, Boston, 17-22.
Lyons and Lyons—Keith's, Providence, 17-22.
Lyons and Parker—Proctor's, Newark, N. J., 17-22.
Lyons, Joe, and Co.—Keith's, Providence, 17-22.
Lyons and Lyons—Austin and Stone's, Boston, 17-22.
Lyons and Yosco—Keith's, Phila., 17-22.
Lyons, Ida, and Co.—Orpheum, Brooklyn, N. Y., 17-22.
Lyons, The—Columbia, Cincinnati, 17-22.
Lyons, Harry—Howard, Boston, 17-22.
Lyons and Cullen—Austin and Stone's, Boston, 17-22.
Lyons and Cullen—Howard, Boston, 17-22.
Lyons, Bertha—Austin and Stone's, Boston, 17-22.
Lyons, Bertha—Metropolitan, Birmingham, Eng., Dec. 1-Jan. 1.
McAvoy, Dave—Orpheum, Kansas City, 17-22.
McAvoy, Tim—Bijou, Fall River, Mass., 24-29, Bijou, Pittsburg, Pa., 24-29.
McCabe and Mack—Columbia, Cincinnati, 17-22.
McCarthy and Bennett's, N. Y., 17-22.
McCarthy and Bennett's, Boston, 17-22.
McCarthy and Bennett's, Providence, 17-22.
McCarthy and Bennett's, Phila., 17-22.
McCarthy and Bennett's, Washington, D. C., 24-29.
McCarthy and Bennett's, Baltimore, 24-29.
McCarthy and Bennett's, Pittsburg, Pa., 24-29.
McCarthy and Bennett's, Chicago, 24-29.
McCarthy and Bennett's, Cincinnati, 24-29.
McCarthy and Bennett's, Columbus, O., 24-29.
McCarthy and Bennett's, Toledo, O., 24-29.
McCarthy and Bennett's, Detroit, 24-29.
McCarthy and Bennett's, Buffalo, N. Y., 24-29.
McCarthy and Bennett's, Rochester, N. Y., 24-29.
McCarthy and Bennett's, Syracuse, N. Y., 24-29.
McCarthy and Bennett's, Utica, N. Y., 24-29.
McCarthy and Bennett's, Albany, N. Y., 24-29.
McCarthy and Bennett's, Troy, N. Y., 24-29.
McCarthy and Bennett's, Hoboken, N. J., 24-29.
McCarthy and Bennett's, Boston, 24-29.
McCarthy and Bennett's, Worcester, Mass., 24-29.
McCarthy and Bennett's, Providence, 24-29.
McCarthy and Bennett's, Fall River, Mass., 24-29.
McCarthy and Bennett's, Lowell, Mass., 24-29.
McCarthy and Bennett's, Lawrence, Mass., 24-29.
McCarthy and Bennett's, Portland, Me., 24-29.
McCarthy and Bennett's, Manchester, N. H., 24-29.
McCarthy and Bennett's, Lynn, Mass., 24-29.
McCarthy and Bennett's, Haverhill, Mass., 24-29.
McCarthy and Bennett's, Lewiston, Me., 24-29.
McCarthy and Bennett's, Bangor, Me., 24-29.
McCarthy and Bennett's, Augusta, Me., 24-29.
McCarthy and Bennett's, Portland, Me

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Business under has not commence this season at Keith's this week, and the comme is greater than ever. The features not foun one of the novelties of the week, and the list of in includes George C. Davis, Eva Williams and Joe Tucker, John Ford, Claudius and Cordes, Harmony Four, Sophie Burnham, Bright Brothers, Gardner and Lawson, Le Fave and Flemen, Hamburg and Mack, the Chamberlins, Santos and Hayes, and the Mercedes. —Music Hall is back in vaudeville for a couple weeks, for Lafayette the Great and his co. are there. This clever entertainer has not appeared here in some time, and The Lion's Bride and eccentric the Kling are notable novelties. Others in the co. are Edith Chandler, the Five Nosses, the Fecks, Lynn Webster, Miller and Raymond, and Hennen and Dean.—Pastor's. Carroll and Joe Welch are the two headliners at the Howard Athenæum this week. Isaac Mildrey and Curtis Cushing third. The others are the Elsler Exhibition, Margaret Ashton, Hunt and Bainbridge, the Wilson Sisters, Farrell and Fenty, Fahrney and Hilton, Mlle. Adele, the Winchesters, Charles E. Hardy, Imman Kramm, Eddie Mack, Nella Bergen and Thompson and Wicks.—Irwin's Mammoth Museum are at the Palace this week, with Billy W. Watson, Emile de Hill, Charles and Mildred Hannah, Lydia Gilmore, and Jack Horton, Larry McCabe and Nellie Glover, and Fiske and King.—Manager Sheridan's City Sports at the Lyceum this week includes Rossetta and La Rue, Hazel Burt, Bowen, Pompeian and Bowen, Snyder and Leslie, Mackey and Clarke, and the Everett Trio.—Leslie and Peterson's colored co. in A Trip to the Jungles is the attraction of the week at the Grand.—The vaudeville bill at Austin and Stone's this week includes: Hanako, the Wentworths, Lawrence and Chevrain, Leonard Hannah, Allen Fennell, Wesley Sisters, Gilmore's sisters again, Frank and Ida Williams, the Sisters Hunter, Cheeny Fong and Ida, the Two Reynolds, Sang and Ryan, Quon Gee, Shelly and Burke, Helene Austin, the Lyons Brothers, and Carlos and Gormley, assisted by Lola Carlos. Next week: For 24-26: Hoyt Workman's Rocky Ohio Outfit; Offering to Mlle. Mc, and Mrs. Harry Thorne, Harry La Clair, Three Hamilton, G. H. Sohn, Rose Lee Dyer, and the Mendonas. D. KERRY CAMPBELL.

NEW HAVEN, CONN.—Poli's Westerland (J. J. Poli, manager): Large audiences 10-12. The Brothers Beck had a tremendous reception. Louis Dean and co. closed The New Cracksman and made a hit. Gotch and Gardner and Seymour Rose assisted. Ida Van Siclen and Homer Woods's musical act was pleasing. Murphy and Nichols, Carleton and Terry, Clifford and Harvey, the Renshaw Trio, the Kelly Family, and the vitagraph made up the bill. Week 17-22: Russell Brothers, Yorke and Adams, Taylor, Richards and co., Young and Brooks, Raymond and Hart, Frank Whitman, and the vitagraph.—Items: Mr. and Mrs. Poli will entertain a house party for Yale-Harvard Game 22. JANE MARLIN.

ST. LOUIS, MO.—The Columbia bill 10-12 was not quite up to the mark. Wilfred Clark and co. presented a rather clever farce called In the Shadows. Frey and Fuller's Foxy Clowns seems as popular as ever. Will H. Fox assisted. Hacker and Lester did a good bicycle turn. Thomas Hart, jr., is an artist of merit. For 17-19: McIntyre and Heath, Hart Long and Malroe Cotton, Minnesota Kahn, Bowers and Jess, Trask and Gladden, Two Nelsons, the Hawthorns, Nat M. Wills, Mabel Trio, Stebbins Troupe, Maud Melville, Mr. and Mrs. Harry Shaw, and Gassman and Pearson.—The Crocker Parks at the Standard week 9-15 drew large audiences. Many features and other features were good. Dainty Duchess 19. J. A. NORTON.

SAN FRANCISCO, CAL.—Bill at Orpheum beginning 9 to R. R. C. included Evelyn Crowley, the petite songstress; George E. Wood, Sparrow, the mad juggler; Genaro and Bailey, John and Harry Dillon, Three Navarros, Llanie and Viole Daly, Smith, Doty and Coe, and the biograph. Beginning 16: John and Emma Ray, Madame Adelaide Herrmann in A Night in Japan, Captain Webb's seals, Charles Kenna and Virginia Ainsworth. Packed houses have been the rule.—Bill at Chutes beginning 9 includes Rouse and Ferguson, Doherty's dogs, Fay and Morton, Cole Evelina, Maud Morlan, Marco Brothers, and new moving pictures. FRED M. GILMORE.

WASHINGTON, D. C.—The bill at Chase's 17-22 is attractive and a record breaker should be the result. The programme presents The Kilties, Canada's Scottish band; James J. Morton, John and Bertha Gleason, Will M. Cressy and Blanche Dayne, and the Bauguess. Next week, Fanny Rice and a big bill.—At Kernan's Lyceum, Harry Williams, Jr., presents the Imperial Burlesquers, led by James F. Leonard, Ford and West, Clifford Gordon, and Randall and Burke. Irwin's Burlesquers 20.—The Empire has an attractive offering in Joseph H. Barnes' Dainty Paree Burlesque co., with John L. Sullivan as a special feature. JOHN T. WARDE.

CINCINNATI, O.—The Empire Show played its annual engagement at the Columbia 9-15. James J. Corbett had an admirable monologue. The Meers offered a comic wire-walking act, and the Paramore Brothers had a grotesque acrobatic turn that was highly appreciated. The Unexpected was well played by Hal Davis and Inez Macauley. The Geller Three, Nora Bayes, Ed F. Reynolds, Kennedy and Mooney, and Raymond and Caverly completed the bill, which was one of the best ever seen at this house.—Hurtig and Seamon's Bowery Burlesquers were at People's 9-15 and played to well filled houses. H. A. SUTTON.

BALTIMORE, MD.—Fred Irwin's Big Show is at the Monumental 17-22. Three Rosays, the Ballwhaler, Sioux City Quartette, Lester and Curtis, Weidner and Brothers, Mignon Hadley, Madeline Franks, and Jean Foster are in the co. Rich Relations 24.—Magic, scenery and music form the entertainment offered at the Auditorium. The European magicians, Le Roy, Talma and Bosco, assisted by the Busch-Devere co., John Hayes and co., and others. Kelly and Wood's co. at the Gayety. Items: Manager Ben Kahn has returned from a visit to Cincinnati. Manager Harry Williams, of the Monumental, has gone to Chicago on business. Manager Harry Hughes, and Herman Rudolph, of the Gayety, are in Washington. HAROLD BUTLEDGE.

TORONTO, CAN.—Shea's (H. Shea, manager): Good business. Bill week 10 is up to standard. The bill showed Richard Elliott, Hynes and Francis, Bailey Brothers and "Whip Mike." Blanche Ring, Harry Conor and Hanley, Dan Hart's dramatic, vocal and dancing sketch, Tom Hart's chronicles, vocal selections, Lottie Gilson in "Love by Lots," Conor and Delia, Billy Link and a series of impressions closed. Star (W. H. Pringle, manager): Business good. Bill week 10-12: Ethel Levey, Cleveland and Dorsey, Lillian Burkhart, Kelly and Violette, Gertie Carlisle, Hayes and Healy, Ward and Curran, and the vitagraph. Week 17-22: Stanley Rose and Co., Hanlon and Clarke, Ward and Vokes, Hanlon and Clifton, Hill and Whitaker, Mlle. Rhea, and the vitagraph.—Items: Manager Pringle has returned from a visit to Buffalo. Manager Shea has returned from a visit to Rochester. STANLEY MORROW BROWN.

CLEVELAND, O.—Chase's Imperial (G. W. Stevenson, manager): The bill week 17 will be furnished by Ben Hiller, Sadie Hasson, Dolan and Lenharr, Walter Jackson, Eva Shirell and Vernon, and Hunt and Trevor.—Keiter (Dever and Cherrick, managers): Ben Deely's Burlesquers will be the attraction 17-22. Every Burlesquer will be the attraction 17-22. Every Burlesquer will be the attraction 17-22. Every Burlesquer

CORRESPONDENCE

(Continued from page 44.)

and T. E. Abell, lessee; Keene Bush, manager): Irish Mike on 13; good audience; play excellent performance. This Week: In Wyoming Week 17: Fiddler 18 to 22. G. C. The Planter Arrive 21: fair house; good company. The Widow 24; a Runaway 25; Shenandoah Arrive 26. Over Niagara Falls 27. Rob and Bessie 29.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Nesbitt, manager): A Little Outcast 4; crowded house; excellent performance. The Widow 5; good house; fair performance. Shadows of the Chimney 11. Shamrock's Home and Juliet 12. A Desperate Chance 18, 19. Planter of Paris 21.—CITY HALL AUDITORIUM: Reader's Marine Band 6 to S. R. O.; heard; Henry Lecture Course.

SANBURY.—HERSHEY OPERA HOUSE (George A. Hershey, manager): An American Gentleman 7; good house. Way Down East Week 10; Fiddler 11; good house pleased. Mrs. Temple's Telegram 12; good business pleased. The Fatal Wedding 13; very good house. Where to Catch 17. The Governor's Daughter 18. Rosedale Week 19. The Policeman's Daughter 20. Murray Comedy co. 24-29.

MARION.—GRAND OPERA HOUSE (Charles E. Pettit, manager): A Gentleman Caller Oct. 30 pleased fair house. A Breezy Time 3 pleased good house. Old Si Stebbins 4; poor house pleased. An American Gentleman 10 pleased fair audience. Sweet Clover 12 greatly pleased good house. Murray Comedy co. 13-18. The Storks 17. Foxy Grandpa 20. Next Door 21.

MELROSEVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, manager): The Madman 6; fair business; performance pleasing. Way Down East 11; S. R. O. pleased. Rescuing the Children 12. Are You a Mason 13. The Eleventh Hour 27. One Night in June 28. A King of Tramps 29. The Middleman 30. Pete's Bad Boy 31. The Span of Life 27.

CALDWELL.—OPERA HOUSE (J. H. Pritchman, manager): The Fast Mail Oct. 29 to S. R. O.; performance excellent. Ten Nights in a Barroom 1; crowded house; performance excellent. Romeo and Juliet 12; good house; performance excellent. Sterling Opera and Concert co. 22. Shooting the Chutes 29.

BUCYRUS.—VOLLRATH OPERA HOUSE (T. R. Chaney, manager): An American Gentleman 6; S. R. O.; performance fair. Eugene Corbin 10; fair audience; performance excellent. The Fatal Wedding 14. A Desperate Chance 15. Ten Nights in a Barroom 17. The Governor's Son 18. The Madman 20. Devil's Island 21. Sweeney and Alvedo's Minstrels 24.

WASHINGTON COURT HOUSE.—OPERA HOUSE (George L. Channell, manager; W. L. Vincent, local manager): A Little Outcast 6; good performance and house. Next Door 11; performance and house good. Way Down East 14. The American Gentleman 18. When We Were Twenty-one 19. The Eleventh Hour 24. Old Si Stebbins 25.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, manager): Old Si Plunkard Oct. 30; crowded house; performance pleased. A Breezy Time 4; fair house; performance fair. Way Down East 5; performance delighted crowded house. Along the Kennebec 8. A Standard Article 11. An American Gentleman 24.

ATHENS.—OPERA HOUSE (W. R. Moore, manager): Hidden Comedy co. Oct. 29, 30 in Nobody's Claim and The Deeper Sorrow to packed houses; co. excellent. Next Door 31 to S. R. O.; fair performance. The Madman 5 pleased fair house. Robert B. Mantell in The Dagger and the Cross 15. Are You a Mason 20.

MARIETTA.—AUDITORIUM: In Old Kentucky 4; large audience; good attraction. Devil's Auction 5; fair audience pleased. Are You a Mason 12. Arizona 14. The Pride of Jennico 18. When We Were Twenty-one 21. The Show Girl 27. A Desperate Chance Dec. 1. The Power of the Cross 13 cancelled. Shooting the Chutes 15. The Messenger Boy Dec. 2.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, manager): The Planter Arrow 5; capacity and pleased. Foxy Grandpa 11. A Hidden Crime 14. Sweet Clover 22.——HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Watson's Oriental Burlesquers 11; good business pleased. A Montana Outlaw 12.

LEXINGTON.—SMITH'S OPERA HOUSE (F. T. Smith, manager): Al. W. Martin's Ten Nights in a Barroom Oct. 29 to large audience. Watson's Oriental Burlesque co. 8; small audience. A Jolly American Tramp 11 pleased good audience. Romeo and Juliet 17. My Friend Hogan 20. Mr. Plaster of Paris 24.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Seiter and Cox, managers): Al. W. Martin's Ten Nights in a Bar Room 1; large house; good performance. A Warm Match 5; good house; co. and performance excellent. A Desperate Chance 6 to S. R. O.; good performance. A Hidden Crime 15. W. B. Watson Burlesque co. 20.

GALION.—CITY OPERA HOUSE (H. E. Riblet, manager): A Breezy Time Oct. 31; fair house; performance not satisfactory. An American Gentleman 3 pleased large audience. Uncle Hen 6; fair audience. The Fatal Wedding 12; excellent performance; packed house. A Desperate Chance 17. Next Door 22. Devil's Island 25.

IRONTON.—MASONIC OPERA HOUSE (R. F. Elsberry, manager): Nathan Hale Oct. 28 delighted fair audience. Romeo and Juliet 27; good performance to good house. Shooting the Chutes 4; fair performance; good house. Devil's Auction 6; large house; good performance. Next Door 8 failed to please fair house. The Dagger and the Cross 12. Are You a Mason 14. Howard-Dorset co. 17-22.

MASSILLON.—NEW ARMORY (William R. Lipps, manager): The Planter Arrow 4 pleased large audience. Reuter's Band Orchestra 5. The Fatal Wedding 6. Foxy Grandpa 8 pleased large houses. The Gates of Justice 11; fair house and co. Sweet Clover 14. The Scout's Revenge 17. A Runaway Girl 22. A Devil's Auction 27. The Empire Show Dec. 5. Hilda Thomas 6.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Sheeter, manager): The Village Fool 5 failed to appear. Her Marriage Vow 6; good house pleased. McKinney Brothers' Minstrels 11 pleased fair house. A Standard Article 14. Sweeny's Minstrels 19. Old Dad Tucker 22. U. T. C. 29. At Valley Forge Dec. 5. O'Hooligan's Wedding 6.

SALEM.—GRAND OPERA HOUSE (Falkenberg Brothers, managers): Way Down East Oct. 28; S. R. O.; crowded house; strong co.; audience well pleased. The Middleman 30; fair house and attraction. Uncle Hen 1 failed to please fair house. Her Marriage Vow 5; good house; poor co. Colorado 8. A Country Kid 18.——A Village Fool 22.

PORTORIA.—ANDRUS OPERA HOUSE (H. C. Campbell, manager): California 3 failed to please small audience. When Knighthood Was in Flower 5 to capacity; co. excellent. The Pride of Jennico 10 crowded good house. The Middleman 12. Foxy Grandpa 17.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): An American Gentleman Oct. 23; good house; satisfaction. Fetter Up Willow Creek and Brownsville co. 25-29 (Canceled). The Fast Mail 31; good house; fair performance. A Jolly American Tramp 7. Heart of Richmond 21.

GALLIPOLIS.—THEATRE (Bryan and Martin, lessees): Watson's Oriental Burlesquers Oct. 29 to fair audience; performance fair. Hanvelle's Romeo and Juliet 3 to good business; performance fair. Happy Brothers in Next Door 6. Robert Mantell 12. Are You a Mason 17.

NEWARK.—AUDITORIUM (J. B. Risenbrough, manager): Way Down East 4; business good. The Planter Arrow 6 pleased large house. The Madman 6; business fair. The Fatal Wedding 10; splendid satisfaction; business good. A Montana Outlaw 12; fair business. Foxy Grandpa 13. Spotless Town 17.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): California 4 to good business; audience well pleased. The Fatal Wedding 8; packed house; satisfaction. The Middleman 11; good business; general satisfaction. Foxy Grandpa 18. Way Down East 21.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): An American Gentleman 5; fair business; satisfaction. The Scout's Revenge 12; fair house; satisfaction. Rhea Lease 15. McKinney's Minstrels 20. Devil's Island 24. The Madman Dec. 1. George F. Hall 4. Robinson Crusoe 8.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Only a Shop Girl 3; large house; co. satisfactory. Way Down East 6 pleased large house. Next Door 11; good business; co. and performance fair. An American Gentleman 13. Irving Pruette co. 17-22. Williams and Walker 20.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McGaha, manager): California 3 canceled good house. A Village Fool 6 canceled. McKinney's Minstrels 12. Old Si Stebbins 13. Way Down East 17. Devil's Island 20. Rebecca Warren Dec. 1. Are You a Mason 10.

VAN WERT.—ROMAN'S THEATRE (J. Frank Roman, manager): Rip Van Winkle Oct. 29 to fair house; co. good. Old Si Stebbins 3; S. R. O.; fine co. The Eleventh Hour 14. The World Against Her (local) 17, 18. A Jolly American Tramp 20. Devil's Island 24.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutler, manager): The Gates of Justice Oct. 30; poor business; fair co. A Little Outcast 5; fair business; good co. Murray and Mack 7; good business. Fast Lease 11 pleased large audience. Way Down East 24.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Al. W. Martin's Ten Nights in a Barroom Oct. 31; large audience; performance excellent. Along the Kennebec 3 failed to appear. A Standard Article 10; fair house; performance good.

KEITH.—DOCKSON'S GRAND OPERA HOUSE (Geo. Dockson, manager): Reynolds (local) Oct. 27; S. R. O.; good performance. Old Si Stebbins 7. Alma Stanley 8. A Warm Match 10. The Madman 11. Mary Mary 24. Rosar's Alley Dec. 1.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Are You a Mason 5; full house; good co. Foxy Grandpa 10; packed house; good co. My Friend Hogan 12. A Runaway Girl 21. Romeo and Juliet 27.

LOGAN.—NEW OPERA HOUSE (Fred A. Kopp, manager): Rose Lyons Dec. 31 pleased. Starting the Chutes 10. Bruce Comedy co. 12. Are You a Mason 18. U. T. C. Hilton and co. 21. Old Si Stebbins Dec. 1.

DELAWARE.—CITY OPERA HOUSE (Wolfe and Kinz, managers): Way Down East 6 to large house; excellent performance. Next Door 10. Keller 12. Are You a Mason Dec. 3. Chris and Lena 8. At Valley Forge 22. The Heart of Richmond 29.

ALLIANCE.—OPERA HOUSE (Ged. C. Smith, manager): A Warm Match 6 pleased fair audience. The Gates of Justice 8 disappointed packed house. A Desperate Chance 13. A Mountain Outlaw 15. Sweet Clover 17. A Country Kid 19.

STEUBENVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, managers): A Breezy Time 10; good house and performance. Romeo and Juliet 14. My Friend Hogan 19. Mr. Plaster of Paris 27.

MT. VERNON.—WOODWARD THEATRE (H. L. Bowen, manager; H. Mowe, local manager): The Prisoner of Zenda Oct. 27; fair house; pleasing performance. Dark 29-7. An American Gentleman 7.

STEUBENVILLE.—GRAND (Frank Bush, manager): Superba 1 broke record. Are You a Mason 4 pleased large audience. A Warm Match 6. Lost in the Desert 7.

PIQUA.—ST. GEORGE THEATRE (Feltz Biel, lessee and manager; C. C. Rank, local manager): A Montana Outlaw 3 drew well and pleased. Interocean Comedy co. 5-8 failed to appear. Old Si Stebbins 17.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Interocean Comedy co. 3-5 in The Great Robbery, Nixie, A Western Girl, and A Terrible Time; poor business; co. mediocre. Next Door 19.

CONNEAUT.—WELDON OPERA HOUSE (Pauli Brothers, managers): Side Tracked 3; good business and co. East Lynne 5; agent failed to appear. Benefit Woodmen Band 11, 12. A Country Kid 14.

BRYAN.—JONES OPERA HOUSE (Hugh MacPhail, manager): Imperial Dramatic co. 3-5; good business pleased. McKinney Brothers' Minstrels 6 pleased good business. The Eleventh Hour 12.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, managers): A Breezy Time 6; fair house and satisfaction. A Jolly American Tramp 14. The Madman 20.

NAPOLEON.—OPERA HOUSE (J. M. Risser, manager): McKinney Brothers' Minstrels 6; S. R. O. pleased. Kathryn Herrve, hypnotist, 8, 9; good business; satisfaction.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Shooting the Chutes 5; good business. A Jolly American Tramp 9; good house; co. fair. Mr. Plaster of Paris 20.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): A Jolly American Tramp 7; good house; co. weak. The Gates of Justice 19. Heart of Richmond 21. Romeo and Juliet 28.

KENT.—OPERA HOUSE (D. H. Green, manager): A Standard Article 6; performance good; fair house. A Desperate Chance 14. Kinsey Brothers' Minstrels 24.

OTTAWA.—TAWA THEATRE (F. G. Kahle, manager): McKinney Brothers' Minstrels 8; performance excellent. Uncle Hen 14. The Middleman 18.

CAREY.—SNYDER OPERA HOUSE (W. S. Snyder, manager): Kinsey Comedy co. 3-8; poor business and co. The Middleman 13.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Elmer Sells, manager): Brockway Jubilee Singers 6; full house pleased. A Breezy Time 12.

FRANKLIN.—OPERA HOUSE (R. S. Tibbals, manager): The Madman 18. A Thoroughbred Tramp 21.

XENIA.—OPERA HOUSE (C. S. McClellan, manager): Way Down East 10; S. R. O.; good performance. East Lynne 13; fair house; good performance.

FREMONT.—OPERA HOUSE (Heim and Hagnan, managers): The Middleman 12 pleased fair house. Way Down East 19. Keller 28.

PAULDING.—GRAND OPERA HOUSE (Edward Buck, manager): The Eleventh Hour 12. The Middleman 17. Sweeney and Alvido's Minstrels 20.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): Kinsey Comedy Co. 10-15 opened in Minstrel to S. R. O.; fine performance.

CHICAGO JUNCTION.—OPERA HOUSE (S. C. Rumbaugh, manager): Side Tracked 11.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Niz, manager): Brown's in Town 3; light attendance. Just Struck Town 4. Olympia Opera co. 5, 6, 8 in Said Pasha, Boccaccio, and Wang pleased large audience. Thelma 9 to capacity. Chase-Lister co. 10-15.

SHAWNEE.—OPERA HOUSE (Becker Brothers, managers): Chase-Lister co. 3-8 in A Man of Mystery, The Pearl of Savoy, Felecia, East Lynne, A Friendly Enemy, A Man from Kokomo, and In the Bagnes' Gallery; good co.; fair business.

PERRY.—GRAND OPERA HOUSE (J. B. Tate, manager): Vessie Farrell co. 3-5 in A Wife's Secret, A Night of Frolic, and Camille; good business and co. Victor Lee 10; good house; performance satisfactory.

EL RENO.—OPERA HOUSE (Julian Green manager): A Bunch of Keys 4; fair performance to good business. Just Struck Town 6 to light business. Thelma 12.

KINGFISHER.—GRAND OPERA HOUSE (C. P. Wickmiller, manager): A Bunch of Keys 6; good house and performance.

PONCA CITY.—CHASE'S OPERA HOUSE (W. T. Chase, manager): A Bunch of Keys 3 to S. R. O.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): A Convict's Daughter Oct. 21; good house and performance. Royal Italian Band 3; large house pleased. A Wise Member 6; good house. On the Stroke of Twelve 12.

PENDLETON.—FRAZER'S OPERA HOUSE (Baker and Welch, managers): Ellery's Royal Italian Band 3; excellent concert; good audience. A Wise Member 4. On the Stroke of Twelve 11.

BAKER CITY.—BAKER THEATRE (J. H. McCord, manager): Ellery's Italian Band 6; good house; concert excellent. Over the Fence 7; fair house and performance.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hassenmann, manager): The Moth and the Flame 6; medium business. Not Guilty 7 satisfied fair house. Mildred Holland 10 opened here in The Lily and the Prince to S. R. O.; delightful performance; splendid scenery and costumes. Peck's Bad Boy 12; good house; satisfaction pleased. Miss New York, Jr., 14 canceled. A Hotspur Heart 15. Maloney's Wedding Day 18. King Dodo Dramatic co. 17-22.——THEME: The Mildred Holland co. arrived here at 11 p. m. on 9, and by 1 o'clock a. m. Monday morning was holding a dress rehearsal of The Lily and the Prince. Miss Holland is supported by Grossmith. The play is a strong Florentine drama in four acts, and the theme is laid during the fifteenth century. It is written by Carton Jordan. Some of the members of the co. are Edwin G. Caldwell, Samuel Lewis, Rita O'Neal, and Robert Gaveau.

GEORGE B. STICHTER.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): A King of Tramps 7; good house pleased. The Darkest Hour 10; well received; fair business. Mildred Holland 11; S. R. O.; excellent performance.——HERBERT'S THEATRE (John Herbert, Jr., manager): Hearts of Gold 6; light business; failed to please. The Moth and the Flame 12. American Black Creatures 14. Herbert's Minstrels 18. A Hotspur Heart 19. Circumstantial Evidence 21.

E. SCHEETSINGER.

WILKES-BARRE.—THE NESBITT (Sanguinsky and Cohen, owners; Harry Bowers, manager): Bowers Living Pictures 7, 8; capacity; pictures fine. Vogel's Minstrels 12; production good. The Lily and the Prince 13; large house; excellent production; good co. Thero's Mimic 4 Ring 14. Fiske-Robbins Orchestra co. Thero's Mimic 4 Ring 15. Soldiers of Fortune 20. Rupert of Hentzau 18. Soldiers of Fortune 20. Miller in Heartsease 22.——GRAND OPERA HOUSE (Burgunder and Cozen, lessees; Harry Bowers, manager): Alma Chester co. 2-8; very successful engagement. Plays last half of week: Lady Windermere's Fan Gloriana, A Modern Romance, Huntley-Moore Stock co. 10-15; fair business; good co. Plays: Brownie, The New Dominion, The Duelist, Queen's Evidence, The Golden Giant Mine. Blumenfeld's Minute 17-22.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): Jacobs' Stock co. 3-8; good business. The Burglar and the Waif 10; poor attraction to fair business. Mickey Finn 12 pleased good business. A Gentleman of France 13. Al. Martin's Ten Nights in a Bar Room 14. Ole Olsen 15. Leyhorn's Ben Ten Stock co. 17-22.——JOHNSTOWN OPERA HOUSE (J. C. Mishler, manager): Jacobs Dauphin 6; satisfaction to good business. Dilger-Cornell co. 10-12 opened with A Prisoner of Fetches. Other plays: The Bradmans, Pulse of New York, Wealth and Poverty, and Mr. Dilger's new play, The New Minister, which met with favor; business good. The Fast Mail 15. Old Arkansaw 20. A King of Tramps 21. Katzenjammer Kids 22.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Colorado 5, 6; good co. to light business. A Country Kid 7; good attendance. Jessie Bonstelle & Lyman Acker 8; large audience. Myrtle Harder Bush co. 10-15 in A Natural Match. Caught in the Web, An Indiana Romance, Ups and Downs of Life, A Royal Cadet, A Mysterious Bank Robbery, and Kidnapped to crowded houses. York State Folks 12; excellent co. to good business. Old Plantation Minstrels 17. The Silver Girl 18. Way Down East 19. Jessie Bonstelle in Missouri 20. Pittsburg Orchestra 22. Soldiers of Fortune 22.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): William Faversham in Impulsive 7, 8; delighted large business. Vogel's Minstrels 10; good business pleased. Hilliard Holland 14, 15. Robert Edeson 18. Henry Miller 21. Dustin Pelly 22. Robert Emmett Dec. 4.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Stanley-Rivers Stock co. 3-8; good business; capable co. Plays last part of week: Last Paradise, Davy Crockett, Queen's Evidence, Kentuck, and The Golden Giant Mine. Not Guilty 10-12; large business; capable co. The Darkest Hour 13-15.

ALLENTOWN.—LYRIC THEATRE (Mishler and Wormser, managers): The Cowboy and the Lady 1 to good business. The Moth and the Flame 3; fair co. and business. Countown 400 4 to full house; fair co. A Woman's Sacrifice 5; excellent co.; good performance. Ole Olsen 6; fair business; pleased audience. Arizona 7; large audience; excellent co. The Darkest Hour 8; good business and co. A Gentleman of France 11; full house; enthusiastic audience. Hovey's Moving Pictures 17. The Burglar and the Waif 18. Alaska 19. Winchester 20. New York Day by Day 22.

LANCASTER.—FULTON OPERA HOUSE (Keller and Gleim, managers): A Prince of Tatters 3; large house. Bennett and Moulton co. 10-15 opened to S. R. O.; large audiences part of week. Plays: Darkest Russia, Outcasts of Society, Shipwrecked, The Devil's Web, The Wheel of Fortune, An Innocent Convict, A Daughter of the South, By the King's Command, Man Against Man, and Page's Ferry; good co. A Runaway Match 17. Ten Nights in a Bar Room 18. Peck's Bad Boy 19. Philadelphia Orchestra 20. The Montana Outlaw 21. Vogel's Minstrels 22. Rupert of Hentzau 24. Grace George 25.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee and manager): Lost in the Desert 6; excellent performance; large audience. Laws of Justice 7; good performance; poor business. Old Arkansaw 8; good performance; S. R. O. Rentzow's Jolly Pathfinders 10-15 in Queens, The Three Musketeers, Devil's Gold Mine; good business and performances. Devil's Auction 17. An American Hustler 18. Brockway Concert 19. James O'Neil in Monte Cristo 20. A Country Kid 21. A Breezy Time 22.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Chester De Vonde Stock co. 3-8; profitable business. Plays: The Bonz of Honor, The Monster, The Ten-Ton Door, The Great Wide West, The Fatal Kiss, Silver Creek Fort, The Christian of Hawk's Roost, A Homespun Heart 10 to light business, Miss New York, Jr., 11 to good business and enthusiastic audiences. A Gentleman of France 12 pleased large audience. The Burglar and the Waif 17. The Moth and the Flame 14. Grace George 15. Philadelphia Orchestra 17. Vogel's Minstrels 18.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, manager): Maloney's Wedding Day Oct. 31; crowded house; great co. A Warm Match 26; medium house; fine co. An American Hustler 25; large house; good performance. A Homespun Heart 30; fair audience and co. My Friend Hogan 1; packed house; good performance. Down and Up 3; S. R. O.; best musical comedy of the season. The Missouri Girl 18. The Katzenjammer Kids 20. Kitties' Band 27. Uncle Josh Sprucoby 29.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Martin's Ten Nights in a Bar Room 5; fair business. York State Folks 10; fine house; excellent co. Side Tracked 12; fair house; satisfactory performance. Our New Minister (return) 14. In Gay Paree 17. Over Niagara Falls 18. A Scout's Revenge 20. The Show Girl 19. James Boys in Missouri 21. George F. Hall 22. Bantfrow's co. 24-29.——TEM: Mem'selle 'Awkins 11 and O'Neil's Monte Cristo 13 canceled.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, lessee; Fred W. Allen, manager): Not Guilty 6 to fair business. King Dodo 7; finest performance of the season to good business. A Woman's Sacrifice 8 to medium business. Ole Olsen 10; fair audience. A Runaway Match 12 pleased fair house. Washburn's Minstrels 14. Feaberg's Stock co. 17-22. Maloney's Wedding Day 24. John Vogel's Minstrels 25. New York Day by Day 26. Coon Hollow 27. Rupert of Hentzau 28. The Counterfeiters 29.

YORK.—OPERA HOUSE (D. C. Penta, manager): Joshua Simpkins 5; fair house; Chester De Vonde Stock co. 10-15 in The Bond of Honor, The Fatal Kiss, Ten Ton Door, The Bleeding Sapphire, A Drop of Poison, The Christian of Hawk's Roost, The Monitor, Silver Creek Fort, and The Great Wide West to large business. Peck's Bad Boy 17. Ten Nights in a Bar Room 19. Vogel's Minstrels 20. A Gentleman of France 21. Rupert of Hentzau 22.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (C. W. Peck, proprietor; H. C. Ehlinger, manager): My Friend Hogan 4; good house pleased. The Prisoner of Zenda 7 canceled. Papa's Baby 10 canceled. Sawtelle Dramatic co. 10-15. Plays: The Woodman, Michael Strogoff, Streets of New York, Lost at Sea, Angel of the Alley; good houses pleased. The Katzenjammer Kids 18. A Montana Outlaw 20. Down and Up 22. Love and Ruin 24. Man to Man 26. A Runaway Match 27.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Mr. Plaster of Paris 4; unsatisfactory performance to poor business. The Fast Mail 5 pleased good house. A Warm Match 7; fair performance and business. Robinson Crusoe 8; good performance to fair business. Our New Minister 11; good house pleased. An American Hustler 12. Monte Cristo 17. Ole Olsen 19. A Hidden Crime 20. A Country Kid 22. Bennett-Moulton co. 24-29.——CITY OPERA HOUSE (E. H. Sackville, manager): Dark.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Darkest Hour 7. Arizona 8. A Gentleman of France 10. Kitties' Band 12. One Night in June 13.——GRAND OPERA HOUSE (George M. Miller, manager): Peck's Bad Boy 6-8; crowded houses pleased. Ethel Dyffryn co. 10-15; good performances of Pinkerton Gray, Detective, The Corner Grocery, Outcasts of a Great City, Little Tramp, The Heroine of the Lighthouse, The Mystery of the Gold King, and The Midnight Elopement to large houses.

NEW CASTLE.—OPERA HOUSE (Jacob F. Gerringer, manager): Cayser Stock co. closed week of 3-8 in Lost in Siberia, War of Wealth, and The Ranch King; fair performance and business. Side Tracked 10 pleased fair house. Ten Nights in a Bar Room 11; good performance; S. R. O. The Planter Arrow 12; good performance; fair house. Aubrey Stock co. 13-15.

BELLE VERNON.—OPERA HOUSE (M. S. Hommell and Co., lessees; M. S. Hommell, manager): Uncle Josh Sprucoby 6; co. good; good business. Old Arkansaw 19; performance fine to full house. Van Osten's Robinson Crusoe 12. An American Hustler 14. Metropolitan Burlesquers 15 canceled. Watson's Oriental Burlesquers 18. Two Jolly Rovers 19. Charles F. Edwards Stock co. 24-29.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Medley and Robinette, managers): Side Tracked 1; good performance to large business. Uncle Josh Sprucoby 5; co. and business good. Aubrey Stock co. 10-15, presenting, to S. R. O. Devil's Island, The Silver King, In the Palace of the Czar, Dangers of Paris, Coast Guard, A Kentucky Romance. Devil's Auction 18.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): The Fisherman's Daughter 7; excellent satisfaction to fair audience. Uncle Josh Sprucoby 8; fair business and performance. The Fast Mail 11 pleased good audience. Martin's Ten Nights in a Bar Room 12. An American Hustler 15. Old Arkansaw 18. Katzenjammer Kids 24. The Flaming Arrow 26. Rupert of Hentzau 29.

CONNELLSVILLE.—THEATRE (Fred Robbins, manager): The Prisoner of Zenda 5; large house; performance good. The Burglar and the Waif 6; fair house; excellent performance. York State Folks 7 to capacity; delighted audience. Van Osten's Martin Band 12. Uncle Josh Sprucoby 14. An American Hustler 15.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fish and Bruher, managers): A Prince of Tatters 6 to large and enthusiastic audience. A Homespun Heart 7 to fair and pleased audience. The King of Tramps 11; fair business; appreciative audience. Miss New York, Jr., 12. Regent Band 14. Next Door 18.

JEANNETTE.—BYERS THEATER (Thomas Boyd, manager): Keystone Comic Opera co. 6; fair house; presenting Bold Pedro; co. good. The Fisherman's Daughter 8 pleased S. R. O. house. Dilger-Cornell co. 13-15. Martin's U. T. C. 28.——ITEM: Ground was broken 7 for a new $50,000 theatre at Greensburg, Pa. It will be completed for next season.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Our New Minister 4; immense house; co. fine. Ten Nights in a Bar Room 6; good co.; crowded house. The Missouri Girl 10 pleased good house. When Knighthood Was in Flower 11. Our New Minister (return date) 13. Monte Cristo 14. Murray-Mackey Stock co. 17-22.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Bolivar's Busy Day 10, 11 to good houses. A Woman's Sacrifice 12 to fair business. Grace George 17. Annie Oakley 20. Devil's Daughter 21. Winchester 22. Miss New York, Jr. 24, 25. The Gun Keeper 27.——THIRD STREET OPERA HOUSE: Closed during alterations.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Mickey Finn 10; good attendance. The Burglar and the Waif 12; large business. Ole Olsen 13; crowded house. Hyde's Before 14; large and appreciative audience. The Fatal Wedding 15 a fine house. Dumont's Minstrels 17-22. Katzenjammer Kids 24.

FRANKLIN.—OPERA HOUSE (H. Reis, lessee; John Hills, manager): York State Folks 11; excellent co.; good business. Ten Nights in a Bar Room 12; large house. When Knighthood Was in Flower 13. Over Niagara Falls 17. A Montana Outlaw 18. A Runaway Girl 19. Old Arkansaw 20. An American Hustler 21. A Hidden Crime 22. Show Girl 25. An American Heart 26. A Breezy Time 27.

MEADVILLE.—ACADEMY OF MUSIC (H. A. Hempstead, proprietor and manager): Orpheus 3; fine performance; medium attendance. Gilmore Band Entertainers 10 pleased small audience. York State Folks 12; crowded house; excellent co. When Knighthood Was in Flower 13. Over Niagara Falls 24. Devil's Auction 29. Bantfrow's Pathfinders 31, 32.

CHARLEROI.—COYLE THEATRE (Robert A. Coyle, manager): Old Arkansaw 1; good performance to very good business. Our New Minister 12; excellent performance to good house. Uncle Josh Sprucoby 18. Mickey Finn 19. Sporting Crane 20. Metropolitan Burlesquers 22. Diner Cornell co. 24-29.

GREENSVILLE.—LAIRD OPERA HOUSE (S. W. Selby, manager): Canary Stock 10-15 opened in Caught in the Web to S. R. O.; co. excellent. George F. Hall 19. A Devil's Auction 22. The Two Roses 25. King of Tramps 26. Down and Up Dec. 2. Howe's Pictures 3. Mickey Finn's Red Boy 13.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): The Prisoner of Zenda 6 played large audience. My Friend Hogan 7 pleased fair house. The Missouri Girl 11; large house pleased. Two Jolly Rovers 18. Sawtelle Dramatic co. 17-22. Man to Man 25. Down and Up 27.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (H. Reis, lessee; C. R. Stevens, business manager): Ole Olsen 7; good performance; fair house. Lost River 8; good business well pleased. The Reformation 11, 12 (local); excellent houses. Vogel's Minstrels 13; good performance and business. Peck's Bad Boy 14. Soldiers of Fortune 18. The Western Girl 22.

WAYNESBURG.—OPERA HOUSE (J. W. Mansell, manager): The Fast Mail 6; fair performance to good business. A Warm Match 8; satisfactory performance to large house. Lost in the Desert 11 failed to appear. An American Hustler 13; full house well pleased.

NEW KENSINGTON.—OPERA HOUSE (H. Behm, manager): Her Marriage Vow Oct. 31 pleased fair house. The Missouri Girl 5; S. R. O.; good performance. Uncle Josh Sprucoby 10; S. R. O. pleased. Papa's Baby 15. Old Arkansaw 17. Alpine Concert co. 20. Robinson Crusoe 24. Town Topics 26.

PITTSTON.—MUSIC HALL (C. C. King, manager): Maloney's Wedding Day 8; fair business; co. rate. King Dramatic co. 10-15 opened in Siberia and The Cherry Pickers to crowded house; fair co. Jacobs' Stock co. 17-22. Colonel Thorpe Dec. 24. Kelly's Kids 27. Marlowe 29. Rip Van Winkle 30.

HARLETON.—GRAND OPERA HOUSE (Henry Walker, manager): Peck's Bad Boy 11; S. R. O. audience pleased. A Homespun Heart 13. Regent of Hentzau 19. The Burglar and the Waif 20. The Christian 24. Dan Sully 26. Ten Nights in a Bar Room 27. Grace George in Pretty Peggy 29.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Nesley, lessee; George T. Evans, manager): Miss New York, Jr., 10; top-heavy house; good co. A Homespun Heart 11; poor house and co. One Night in June 14. The Burglar and the Waif 15. Chester De Vonde Stock co. 17-22.

DU BOIS.—AVENUE THEATRE (A. P. Way, manager): The Prisoner of Zenda 7; large audience; fine performance. Town Topics 11 canceled. The Missouri Girl 12 packed house well pleased. Down and Up 15. The Katzenjammer Kids 19. Side Tracked 21.

CARLISLE.—THEATRE (Hartley and Arnold, lessees; W. H. Bretz, manager): What Happened to Dunn 5; fair performance to poor house. Miss New York, Jr., 12 canceled. A Runaway Match 14. Circumstantial Evidence 15. The Moth and the Flame 17. Washburn's Minstrels 20. Florodora Dec. 22.

GREENSBURG.—KAGGY THEATRE (R. G. Caruso, manager): Side Tracked 6 pleased good house. York State Folks 8; excellent performance; packed house. Uncle Josh Sprucoby 13. Charles H. Yale's Devil's Auction 15. Brooke's Chicago Orchestra 19.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): New York Day by Day 7; performance fair; business good. The Show Girl 11; large business; performance good. Barlow's Minstrels 12; business and co. fair. Ollie Halford Stock co. 17-22.

SOUTH FORK.—THEATRE (W. L. Stipeman, manager): The Darkest Hour Oct. 29 pleased good business. Mickey Finn 11; fair house; good co. The Fast Mail 12. A Missouri Girl 19. Old Arkansaw 21 Side Tracked 25. Edward's Stock co. Dec. 1-6.

HANOVER.—OPERA HOUSE (Harry C. Ralli, manager): Reformation (local) 6, 7; packed houses; satisfaction. Circumstantial Evidence 11; fair performance; topheavy house. Ritchie's Unique Entertainers 20. Peck's Bad Boy 21.

LOCK HAVEN.—OPERA HOUSE (J. H. Mosier, manager): Himmelein's Ideals 10-15. First part of week Captain Impudence, The Great Devereaux Case, Garry Owen to S. R. O. and excellent satisfaction.

KANE.—TEMPLE THEATRE (A. P. Cole and H. W. Sweely, managers): A Country Kid 11 drew fairly well; co. weak. A Sleeping City 8 canceled. Ellie Ellsler 15. Morrison's Faust 21. The King of Tram

excellent attraction and good house. Ellis Twelfth 13. Ward and Fields' Minstrels 20.

WARREN.—LIBRARY THEATRE (F. B. Scott, manager): The Prisoner of Zenda 10 pleased large audience. York State Folks 14; good, business pleased. When Knighthood Was in Flower 17.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Countown 400 10 cancelled. Mahney's Wedding Day 14. Annie Oakley 17.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, manager): The Man in the Moon (local) 7-10 to crowded houses. The Burglar and the Waif 11; good audience; co. good.

TYRONE.—ACADEMY OF MUSIC (Herbert E. Hambly, manager): Mickey Finn 15; crowded house. Gie Olson 12; large audience well pleased.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, manager): Old Arkansaw 13.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bell, manager): Jere McAuliffe Stock co. 10-15 opened in A Young Wife to S. R. O.; good co. and specialties. Other plays: Shamus O'Brien, Pittalls of New York, Myles Aroon, Between Love and Duty, The Banker, Queen's Evidence, and The Governess to good business. Lovers' Lane 17. U. T. C. 18. The Two Sisters 19.

WOONSOCKET.—OPERA HOUSE (Josh P. Ogden, manager): The Limited Mail 11; good house. Uncle Terry 13 to good houses. The Belle of Richmond 15. The Little Mother 18. The Two Sisters 20. A Midnight Charge 22. May Blake co. 24-29.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Peck and His Mother-in-Law 6; clever performance to large house. The Belle of Richmond 11 pleased good audience. Harcourt Comedy co. 24-29.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Stetson's U. T. C. 7; packed house pleased. The Limited Mail 12. Harcourt Comedy co. 17-22.

PAWTUCKET.—MUSIC HALL (George A. Carpenter, manager): Stetson's U. T. C. 8 to capacity.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (Alex Greenewald, manager): Who, What, When Minstrels 6 to pleased audience. A Wise Woman 8 pleased small audience. Graham-Goodwin co. 10-15 opened in The Thoroughbred to capacity; pleasing performances.——CONVERSE AUDITORIUM (Dr. H. H. Peters, manager): Innes' Band 11 cancelled. Herr Andreas Dippie 18.

ORANGEBURG.—ACADEMY OF MUSIC (W. K. Reese and Co., managers): Peck's Bad Boy Oct. 29; good house; fair satisfaction. Girard Stock co. 3-8 billed to appear. Innes' Band 13 cancelled. Harris and Parkham Stock co. 17-22. Mr. Bixby of New York Dec. 23.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): The Messenger Boy 4; good performance to large and pleased audience. A Normandy Wedding 7; capital performance to large and enthusiastic house. The Cowboy and the Lady 12. Kate Clayton 14.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting manager): The Messenger Boy 5; good house; fair performance. A Normandy Wedding 7 to paying business. Innes' Band 13 cancelled. The Cowboy and the Lady 14. Kate Clayton 17. Gus Hay 20.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, manager): My Partner 8 pleased good audience. A Wise Woman 10. Innes' Band 12. Kate Clayton 13.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Chase-Lister co. 3-8 presented six excellent bills: Stricken Blind, A Man of Mystery, A Son of Ire, On the Chesapeake, Hot Lemon, Beyond the Rockies: co. gave satisfaction. The Boy and Friend 9; good business. Thelma 11. Gideon's Minstrels 15. The Star Boarder 21. Sherwood's Concert co. 24.

HURON.—GRAND OPERA HOUSE (W. L. Minor, manager): Emmy Entertainers 4; well pleased house. Penny Hill's co. 3 canceled. Thelma 11. Rabe, Hyers Inc. 12-15. Gideon's Minstrels 18 cancelled. The Star Boarder 22. A Millionaire Tramp 23. Sherwood Waldman co. 27-29.

YANKTON.—NEW YANKTON THEATRE (H. W. Zander, lessee and manager): North Brothers' Comedians 10-15 opened in Jack o' Diamonds to capacity; pleased. The Game Keeper 14. The Chimes of Normandy (local) 17. Sporting Life 21.

FLORENCE.—AUDITORIUM (Berringer and Caldwell, managers): Dark.

TENNESSEE.

CORSICANA.—MERCHANTS OPERA HOUSE (L. C. Bevers, manager): Helen Grantly 3 to fair house; performance well received. Al. G. Field's Minstrels 5 to large house pleased. Mrs. Bruce 8 deserved better house. Gordon-Shay Opera co. 10.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Gilbert co. 4-8, presenting The Christian, Under Two Flags, and All the Comforts of Home; good performances; light business. Murray and Mack 12. Mozart Symphony Club 17.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Vendome Stock co. 10 in David Garrick; large audience pleased. Grace Cameron Opera co. 13. Jesse James 20. Tim Murphy 29.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Vendome Stock co. 6-8; business and performances good. Murray and Mack 12. Louis James and Frederick Warde 14.

PARIS.—CRETE OPERA HOUSE (W. A. Finney, manager): National Stock co. 3-8; good performances, fair attendance. Peck's Bad Boy 13. Innes' Band 22. Grace Cameron 28.

JACKSON.—MARLOWE THEATRE (Woerner and Turbeville, managers): Paul Gilmore 4; excellent co.; good business. Murray and Mack 7 pleased S. R. O. At Valley Forge 10. Uncle Josh Spruceby 13.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. E. Robertson, manager): Vendome Stock co. 4, 5 in The Texas Steer and The Brixton Burglary; good performances and fair audiences.

COLUMBIA.—GRAND OPERA HOUSE (Ashly Wilkins, manager): Murray and Mack 10; good house: co. not very good.

MURFREESBORO.—CITIZENS' THEATRE (Avent, Fox and Lytle, managers): Dark 3-8. The Green Eyed Monster 19.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Mrs. Bruce in Uncle 6; good business; satisfactory performance. Gordon-Shay Grand Opera co. 7 to fair attendance; rather disappointing performance. The Princess Chic 9, 10; finely balanced co.; large attendance. The Strollers 10, 11. Jules Grau Opera co. 12-14. A Trip to Chinatown 15. A Stranger in New York 16. At the Old Cross Roads 17, 18. A Colonial Girl 19. The Black Vipers 20. A Merry Chase 21. R. J. Carpenter's For Her Sake 23. Charles B. Hanford 24, 25. Quinlan and Wall's Minstrels 26. At Cozy Corners 27. Brown's in Town 28. The Liberty Belles 29. My Partner 30.——EMPIRE (OPERA HOUSE (M. A. Brady, manager): Ethel Tucker Stock co. 1-8 in The Bosom Friend of Bowser, Jno Dear, Pawn Ticket 210, East Lynne, Diamond Dick, Jr., the Boy Detective; performances and attendance satisfactory. The Spooner Dramatic co. 10-20.——ITEM: Alyce Lovelace, of this city, made her debut here with the Ethel Tucker Stock co. 1.

HARLIN.—GRAND OPERA HOUSE (J. G. Gtorf, manager): Ewing-Taylor co. 4-8, presenting Home, Sweet Home, Don Caesar de Bazan, Napoleon, the Emperor, and Madame Devil-May-Care, the Washerwoman, A Messenger from Jarvis Section, Enoch Arden, and A Hot Old Time; good co. and business. A Stranger in New York and A Trip to Chinatown 10, 11; performances and business satisfactory. Brown's in Town 19. Grau Opera co. 21.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Jules Grau Opera co. 2-5 (return date 8), presenting The Wizard of the Nile, El Capitan, and The Beggar Student; excellent performances; business satisfactory. A Stranger in New York and A Trip to Chinatown 6, 7 drew fair houses. The Princess Chic 12. R. J. Carpenter's For Her Sake 13. At the Old Cross Roads 14, 15.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, manager): Richards and Pringle's Minstrels 3; crowded house pleased. Brown's in Town 5; light business; co. good. Human Hearts 7; fair business; performance good. Her Lord and Master 8; good business; co. strong. Lord Strathmore 24. Janice Meredith 26. Sis Hopkins 28. Paul Gilmore 29.

WACO.—THE AUDITORIUM (Lewis Plunkett, manager): Al. G. Field's Minstrels 4 to crowded house. The Princess Chic 7 pleased large audience. Gordon-Shea Grand Opera co. 8 in Il Trovatore and Faust pleased large houses.——THE GRAND (Huff and McNeill, lessees and managers): Margaret Barry in readings from "Les Miserables" 6 entertained large house. Dark 10-15.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Al. G. Field's Minstrels 3; large business pleased. Gordon-Shay Opera co. 5, 6 presented Faust, Il Trovatore, and Carmen to appreciative audiences. Mrs. Bruce in Uncle Tom 7; fair business pleased. At the Old Cross Roads 13. The Black Vipers 21. Quinlan and Wall's Minstrels 27.

GALVESTON.—GRAND OPERA HOUSE (H. C. Michael, manager): Mrs. Bruce in Uncle Tom: excellent performance; attendance light. Grau Opera co. 6, 7 in The Wizard of the Nile and El Capitan; good business pleased. A Stranger in New York and A Trip to Chinatown 8, 9; liberal patronage; good satisfaction.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Rairoad Jack 6; poor co. and business. Where Baby Are You 8; small house. Richards and Pringle's Minstrels 9; good business. For Her Sake 7; fair audience. Brown's in Town 8; small house. Brown's in Town (return) 12. Al. G. Field's Minstrels 13. Human Hearts 14.

DALLAS.—THEATRE (George Auer, manager): Captain Jinks of the Horse Marines 3 pleased good business. Her Lord and Master 4 drew large audiences. Brown's in Town 5 entertained good audiences. Al. G. Field's Minstrels 7, 8; A. R. O. Gordon-Shay Grand Opera co. 11. Uncle 12. The Princess Chic 13.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus H. Peters, manager): Mrs. Bruce 5 in Uncle: enthusiastically received by fair audience. Rice Railroad Jack. Ethel Tucker Stock co. 11-15. R. J. Carpenter's For Her Sake 21. Brown's in Town 24. Jesse James' last Days in Missouri 25. The Dies of Death 27.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Human Hearts 3; good house; capable co. Her Lord and Master 4; S. R. O.; performance pleasing. Al. G. Field's Minstrels 5 to S. R. O. Brown's in Town 7 to fair houses.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, manager): The Three Musketeers 2 pleased small house. R. J. Carpenter's For Her Sake 4 to fair business; co. excellent. The Princess Chic 5 pleased full house. Charles B. Hanford 11. Human Hearts 12. Where Baby Are You 14.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Gordon-Shay Grand Opera co. 4 in Il Trovatore: fine performance; capacity. Charles B. Hanford 21. The Black Vipers 22. Quinlan and Wall's Minstrels 24. My Partner 28. Adelaide Thurston 29.

DENISON.—OPERA HOUSE (H. L. Eggstein, manager): Brown's in Town 4; fair co. and audience. Human Hearts 5; good co.; poor business. Her Lord and Master 6; S. R. O.; excellent cast. Where Baby Are You 10. Mrs. Bruce 13.

NACOGDOCHES.—OPERA HOUSE (Hagar and Schmidt, managers): Curtiss Comedy co. 5-8 in Down on the Farm, A Kentucky Girl, and The Senator's Daughter; fair co. and business. Arnold Stock co. 10-15.

MARSHALL.—OPERA HOUSE (Livingston and Dahmer, managers): E. J. Carpenter's For Her Sake 6; good business pleased. Brown's in Town 10. Richards and Pringle's Minstrels 11. Al. G. Field's Minstrels 14.

EL PASO.—MYARS OPERA HOUSE (W. L. Rogers, manager): Sutton-Taylor co. 3-7 in A Gay Deceiver, The Impostor, Monte Cristo, Dr. Jekyll and Mr. Hyde, Jesse James, Jonathan Judd, Jr. Marguerita Sylva Comic Opera co. 1; packed house.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Shooting the Harvest 1 failed to appear. Railroad Jack 2; co. fair; attendance poor. Richards and Pringle's Minstrels 7. R. J. Carpenter's For Her Sake 8.

SHERMAN.—OPERA HOUSE (L. Sarasa, manager): Captain Jinks of the Horse Marines 5 pleased good house. Human Hearts 6. Her Lord and Master 7 to S. R. O.; thoroughly enjoyed.

HILLSBORO.—LEVY OPERA HOUSE (Murphy and Deasy, managers): Spooner Dramatic co. 3-8 to fair business; excellent performances. Brown's in Town 14. Hoyt's Comedy co. 17-22.

GREENEVILLE.—KING OPERA HOUSE (Walter Rose, manager): Captain Jinks of the Horse Marines 4; pleased audience. Where Baby Are You 7 to light business.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, managers): Arnold Stock co. 3-8 to good business; satisfactory performances. Ethel Tucker co. 24-29.

LONGVIEW.—OPERA HOUSE (J. T. Smith, manager): Where Baby Are You 6; fine attraction; poor business. Richards and Pringle's Minstrels 10. Brown's in Town 12 canceled. The Dies of Death 27.

BROWNWOOD.—NINTH OPERA HOUSE (Hall and Harrison, managers): The Tyrolean Queen (local) 6 to $90 house. John H. Sparks' Old Virginia Show 6 pleased large audience.

PARIS.—PETERSON THEATRE (W. E. Knight, manager): Captain Jinks 6 to large and delighted audience. Human Hearts 8 to fair business. Al. G. Field's Minstrels 11. The Princess Chic 15.

BONHAM.—OPERA HOUSE (V. Steger, manager): Ashley Rush co. 3-8; good houses and performances. Human Hearts 10. Where Baby Are You 12. Two Merry Tramps 14.

HENDERSON.—OPERA HOUSE (Sid De La Mar, manager): Richards and Pringle's Minstrels 8 to packed house; performance fair. Curtiss Comedy co. 10-15.

BRYAN.—GRAND OPERA HOUSE (John R. Mills, manager): For Her Sake 10. Railroad Jack 13. Brown's in Town 20. Ethel Tucker 24-29.

TERRELL.—BRIN OPERA HOUSE (S. L. Dye, manager): Georgia Minstrels 4; crowded house; well pleased. Irish Aristocracy 20.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Dark.

CLARKSVILLE.—THRILLING OPERA HOUSE (C. O. Galson, manager): Dark.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Dark week of 3-8.——GRAND THEATRE (Jones and Hanmer managers): James Boys in Missouri 3-5 to packed and enthusiastic houses. Midnight in Chinatown 6-8 to full houses.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The James Boys in Missouri Oct. 31 pleased crowded house. Down Mobile 5; excellent performance; fair house. A Convict's Daughter 12. Ferguson and Mack 17. The Hottest Coon in Dixie 20. Pennsylvania 29.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Over the Fence 3; poor house. Midnight in Chinatown 5; fine house pleased. Royal Italian Band 11.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Rose Coghlan 6; finished performance to crowded house. Florodora 14. U. T. C. 15. Sherlock Holmes 24. Out of the Fold 28. Searchlights of a Great City 29. The Great White Diamond 27.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Rose Coghlan in The Second Mrs. Tanqueray 12; thoroughly artistic production. Arizona 21.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Great White Diamond 17. Mildred Holland 24.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Rose Coghlan 10; fine performance. Florodora 13.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Christian 10; S. R. O. Florodora 17. Arizona 22.

WOODSTOCK.—MUSIC HALL: Florodora 8; good business; fine performance.

BELLOWS FALLS.—OPERA HOUSE: Out of the Fold 17.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee and manager): Chris and Lena 5; poor performance to small house. Innes' Band 6; excellent concert to fair audience. The Cowboy and the Lady 8; fine performances to large audiences. Giffen co. in All the Comforts of Home 10, 11 pleased fair houses. Campanari 12 pleased large audience. King Dodo 14, 15. Audrey 17. Kyrle Bellew 19 20. Grace George 21, 22.——BIJOU THEATRE (Jake Wells, manager; Charles I. McKee, business manager): Bijou Comedy co. 3-8 pleased capacity. Reilly and Wood's Comedians 10-15; S. R. O. Fiddle-Dee-Dee 17-22.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; A. R. Dunsberry, manager): The Cowboy and the Lady 7; full house pleased. King Dodo 11, 12; excellent performance; packed house. Griffin co. 13-15. Kyrle Bellew 17; Grace George 18, 19. Audrey 20, 21.——GRANBY: Fiddle-Dee-Dee 10-15; one of the best cos. of season; packed houses. The Mayor and the Judge 17-22.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Joseph G. Glasgow's Stock co. 3-8 opened in A Man of Mystery, Knobs of Tennessee, Unknown, Vagabond's Wife, The Bondman, Money Kings of New York to fair business; co. excellent. Bijou Musical Comedy co. 13. King Dodo 20. Conroy and Mack 24-29.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Innes' Band 6; poor house; concert good. Man from Mexico 7; good house and performance. Kate Clayton 8; poor house; performance good. Peroni-Bobbitt co. 10-15 opened in At the Door of Hell; good house and performance. King Dodo 18. Boys' New York Orchestra 21.

PETERSBURG.—ACADEMY OF MUSIC (W. Hunt B. French, manager): The Man from Mexico 6 pleased good house. Conroy and Mack's Comedians in A Daughter of Cuba, In Dixie Land, and The Banker's Daughter 7 pleased good house; performance of New York 10-12 to fair business; audiences pleased. Lyon and Lacy's co. 24-29.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): Conroy and Mack's Comedians 4-8; good houses and performances. Finger in Dixie Land, A Daughter of Cuba, Her Father's Crime, A Debt of Honor, and A Woman's Love. Two Married Men 20.

ROANOKE.—ACADEMY OF MUSIC (Lavin and Wells, lessees): Bijou Musical Comedy co. in A Stranger in a Strange Land and Lost, Strayed or Stolen 11, 12; crowded houses. King Dodo 17.

SUFFOLK.—CITY HALL THEATRE (Shea and Jones, managers): Conroy and Mack's Comedians 13. Two Married Men 17. Bacon's Vaudeville Stars 21, 22.

WINCHESTER.—THE AUDITORIUM (Fred E. Hahle, manager): A Thoroughbred Tramp 10; performance good. Fishin up Willow Creek 17. Agnes Wallace Villa co. 24-29.

CHARLOTTESVILLE.—AUDITORIUM (C. J. Letterman, manager): Two Married Men 11; fair business. Bijou Musical Comedy co. 14, 15. Conroy and Mack 17-22. King Dodo 28.

FREDERICKSBURG.—OPERA HOUSE (Smith and Hirsh, managers): Two Married Men 13. Madame Sans 19.

PORTSMOUTH.—LYCEUM THEATRE (Thomas G. Leath, manager): Two Orphans 6 pleased good house. Eloise (local) 12. Rose Coghlan 20.

CHARLOTTESVILLE.—AUDITORIUM (C. J. Letterman, manager): Pete Baker 6; light business. Two Married Men 11, 12. Bijou Comedy co. 14.

HARRISONBURG.—ASSEMBLY HALL (W. A. Smithwaite and Co., managers): Two Married Men 7; excellent performance to poor house.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): The Man from Mexico 6; small house; good co. Bijou Comedy co. 10; good business and co.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, manager): The Brooke Brier Bush 3, 4; excellent performances; crowded houses. West's Minstrels 5, 6; good entertainment; large attendance. Shore Acres 7, 8; good co.; large business.——AUDITORIUM (Harry C. Hayward, manager): Barbara Fritchie 3-8; good co.; large patronage.

BASSETT.—THEATRE (R. A. Grant, manager): Yon Yonson 1; performance and house good. A Poor Relation 3; performance fair; poor house. Monitor for Hawkins 6; performance good; poor house. The Stowaway 8 cancelled. Joy Jackson Dec. 8.——CENTRAL OPERA HOUSE (R. A. Grant, manager): Dark 3-8.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles F. Van De Water, manager): Bixley's Royal Italian Band 6; excellent contrast to S. R. O. Over the Fence 8; fair business and co. On the Stroke of Twelve 10. The Belle of New York 12. Other People's Money 14.

TACOMA.—THEATRE (C. Heilig, manager): West's Minstrels 2, 3; fair attendance.——LYCEUM (Dean Worley, manager): Pennsylvania 2; crowded house; Hunting for Hawkins 8.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN THEATRE (Shryock Brothers, managers): A Devil's Auction 10 pleased packed house. The Fisherman's Daughter 11; good performance; fair house. Arizona 12; excellent performances; S. R. O. Murray and Mack 17. A Runaway Girl 18. Sky-Rar Alley 21. Jessie Millward 22.——AUDITORIUM (W. E. Kenney, manager): Mr. Plaster of Paris 5 failed to please small house. A Hidden Crime 10; fair attraction; poor house. Pete Baker 17.

WHEELING.—COURT THEATRE (H. B. Frankenberg, manager): Are You a Mason 6; good business. A Fisherman's Daughter 10; light business. A Runaway Girl 19. There's Many a Slip 21.——GRAND OPERA HOUSE (Charles A. Fehsler, manager): The Middleman 6-8; good business; capable co. A Warm Match 10-12; fair business. Pete Baker 13-15. A Hidden Crime 17-19. Shooting the Chutes 20-22.

CHARLESTON.—BURLEW OPERA HOUSE (H. S. Burlew, manager): In Old Kentucky 5; good business. Devil's Auction 7; excellent business. Myrtle and Harder co. in The Man of Mystery and Knobs of Tennessee 10, 11. John Fay Palmer 17. King Dodo 21. Pete Baker in Chris and Lena 22. Howard-Dupont co. 24-29. When We Were Twenty-one Dec. 1. One Night in June 8.

ST. MARY'S.—AUDITORIUM (Will A. Miller, manager): The Middleman Oct. 24; decided hit. Pete's Baby 29; good house. The Burglar and the Waif 3 pleased fair house. Mr. Plaster of Paris 7. The Hidden Crime 11 pleased large house. Romeo and Juliet 19. My Friend Hogan 24. The Eleventh Hour 29.

HARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Chris and Lena 6 pleased small house. A Thoroughbred Tramp 11; excellent satisfaction to fair house. Circumstantial Evidence 12; large house; co. fair. Folks Up Willow Creek 15. Agnes Wallace Villa co. 20-22.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, manager): Are You a Mason 8; good performance; crowded house. Raymond Stock co. 10-15; good performances to crowded houses. Devil's Auction 13. Pete's Baby 21. Walker Whiteside 24. One Night in June 25. My Friend Hogan 29.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (E. A. Furland, manager): An American Hustler 7; performance fair; business good. Are You a Mason 10; good house. Yale's Devil's Auction 12; excellent co.; phenomenal business. The Raymonds 17, 18. King Dodo 28.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Dilger-Cornell co. 6-8 pleased large audiences. Plays: A Princess of Patchin, The Bondman, and A Silent Slave, Chicago Ladies' Entertainers 13. A Thoroughbred Tramp 17.

FAIRMONT.—GRAND OPERA HOUSE (J. R. Powell, manager): George F. Hall in An American Hustler 6; good business pleased. Are You a Mason 7; crowded house disappointed. A Devil's Auction 11; fine performance to S. R. O. King Dodo 20.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Papa's Baby 6, 7; good performances; fair business. Arizona 11; excellent co; good business. The Raymonds 13-15.

GRAFTON.—BRINKMANN OPERA HOUSE (Charles Brinkmann, manager): Chris and Lena 11; poorest performance and house of season. Charles F. Edward 17-22. My Friend Hogan 27.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, manager): House still unfinished. Rose Coghlan 22.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Keystone co. failed to appear. Jerusha Dow's Family Album (local) 14.

SISTERSVILLE.—AUDITORIUM (A. R. Dyche, manager): Are You a Mason 11 pleased good business. Chris and Lena 18.

WISCONSIN.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Sandy Bottom 3 pleased large house. The Power Behind the Throne 5; excellent performance and house. Ogden's U. T. C. 6 pleased large business. A Foxy Boy 11. The County Fair 18. Romeo and Juliet 19. Human Hearts 20. A Prince of Dreamers 22. The Irish Pawnbrokers 24. Mr. Jolly of Joliet 26. California 29. A Peddler's Claim Dec. 1. When We Were Twenty-one 2. Old Jed Prouty 12.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. B. Haber, manager): A Foxy Boy 8; house and performance fair. Grace Hayward co. 10-15 opened in Graustark to crowded house. Other plays: Denise, The Charity Ball, Reaping the Whirlwind, Under Two Flags, A Woman with a Past. The Power Behind the Throne 12. Neil Burgess 21. Mr. Jolly of Joliet 24. On the Suwanee River 26. When We Were Twenty-one 29. The Storks Dec. 3. California 6.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Lovers' Lane Oct. 27 to good house. Thomas Jefferson 1 to large and appreciative audience. The Star Boarder 3 to light business. Otis Skinner 6 canceled. The County Fair 10. Sandy Bottom 11. Milton and Boyle 14. Side Tracked 17. Barbara Frietchie 21. Richard Carvel 22. Foxy Quiller 25. A Gambler's Daughter 28. The kinetoscope 27-29.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neuman, manager): Two Married Men 9; good house; performance not satisfactory. The Power Behind the Throne 10. A Gambler's Daughter 23. A Peddler's Claim Dec. 7. The School for Scandal 10. The Strollers 28.——CONCORDIA OPERA HOUSE (C. Otto, manager): Dark.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The Storks 5; S. R. O. pleased. Sergeant James 8; good business; very satisfactory performance. Way Down East 9; S. R. O.; good co. The Power Behind the Throne 13. Mr. O'Reilly 15. Broken Hearts 16. Human Hearts 23. Romeo and Juliet 24. On the Suwanee River 27.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Sweet Clover Oct. 24; excellent co.; good business. Sandy Bottom 26; large business. Lewis Morrison 27; good attraction; fine house. Jesse James 2; fair production and business. U. T. C. 4; packed house; poor co. The Power Behind the Throne 6; large audience well pleased. A Foxy Boy 8.

APPLETON.—THEATRE (Jack Hoefler, manager): At Cozy Corners 3 canceled. The Power Behind the Throne 7 pleased good business. Mr. Jolly of Joliet 14. The County Fair 15. Bennett Cozzi 17. On the Suwanee River 20. When We Were Twenty-one 21.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Way Down East 7 pleased good audience. Uncle Josh 8; S. R. O. pleased good house. Thompson co. 10-12 opened to fair audiences. The Foxy Boy 13. Mr. Jolly of Joliet 14. Katherine Wilson 17.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Garrick Stock co. 10-15 opened in A Royal Prisoner to large house. Charles E. Hamilton 16. The Prince of Dreams 18. A Gambler's Daughter 20. A Boy and His Dog 21. Shenandoah 22. Appointment 24. Two Orphans 25. Old Jed Prouty 27.

OSHKOSH.—GRAND OPERA HOUSE (C. E. Webster, manager): Gorham Stock co. 10-15 opened in Graustark; Myrtle Tyson, Grace Hayward, Mary Hall, Frank Gorham, Hugh Dillman, Wilton Welch, and Fred Chamberlain, Gus Hall, and Wilbur Mack in The Prince of Graustark; Myrtle Tyson in The Power Behind the Throne 16; house crowded; performances fine.

MAU CLAIRE.—GRAND OPERA HOUSE (C. D. Hoch, manager): The Stowaway 6; good house well satisfied. Spiritual Life 8; good business and performances. Beside Bonnie Brier Bush 12. William Owen 13. The Power Behind the Throne 14. Foxy Quiller 22. A Peddler's Claim 27. Mr. Jolly of Joliet 28.

ASHLAND.—GRAND OPERA HOUSE (W. T. Raney, manager): Beside Bonnie Brier Bush 11 to good house. The County Fair 12. A Soldier's Love 14. Shenandoah 18-22. A Gambler's Daughter 24. A Fair of Jolly Nutcracks 26.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, manager): In Old New Hampshire 11 (local); good performance. A Peddler's Claim 25. Gilfoyle's Dec. 1. William Owen 12. Old Jed Prouty 13.

SUPERIOR.—TURNER OPERA HOUSE (Albert Hicks, manager): Innes' Band 3 pleased good house. Romeo and Juliet 12. Human Hearts 21. Peddler's Claim Dec. 2. Devil's Island 23.

SHELLSVILLE.—GRAND OPERA HOUSE (J. W. Hummel, manager): Sporting Life 6; excellent performance to large audience. The Prodigal King 22. A Peddler's Claim 26.

WAUSAU.—GRAND (C. S. Cone, manager): Rentz Comedy co. 7 pleased large audiences. The Power Behind the Throne 9 pleased S. R. O. Beside Bonnie Brier Bush 12. Romeo and Juliet 19.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): "Way Down East" 6 delighted very large audience. The Power Behind the Throne 18.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Mell, manager): The Power Behind the Throne 6; S. R. O.; excellent satisfaction. A Foxy Boy 17. The Peddler's Claim 28.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Two Married Men 6; good house; fair satisfaction. A Hot Scotch Major 28.

RHINELAND.—GERMANIA OPERA HOUSE (Val Leopold, manager): Charles Hamilton, moving pictures and lectures, 12.

MERRILL.—GERARD OPERA HOUSE (Gail Kerr, manager): Romeo and Juliet 12. A Foxy Boy 13. Hamilton's lectures 27. Cashell Stock co. 8-13.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): A Broken Heart 9; full house pleased. The Power Behind the Throne 18.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, manager): Salisbury's Orchestra 14.

WYOMING.

LARAMIE.—NEW GRAND (Worden Warspeed, manager): Midnight in Chinatown 3 pleased large audience. Down Mobile 10.——OPERA HOUSE (H. H. Rust, manager): A Wise Member 15. McCarthy's Mishaps 22.

CHEYENNE.—OPERA HOUSE (Paul Kelley, manager): Stetson's U. T. C. 7 pleased good house. The Wrong Mr. Wright 8; excellent performance; good house. Six Hopkins 13.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Down Mobile 8; fair performance and house. A Wise Member 14.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (G. J. Whitney and A. J. Small, lessees; A. H. O'Neill, manager): Giannini's Royal Marine Band and Opera co. 7; excellent performance to small but appreciative audience. The Sign of the Cross 6; good attendance and satisfaction. Sherlock Holmes 10; fine performance to fair business. Scottish Concert (local) 11; full house. The Span of Life 14. Alma Taber's Faust 15.——LONDON OPERA HOUSE (Alex Harvey, manager): Colonial Moving Picture co. 7, 8; three performances to light business. Carroll Comedy co. 10-15 in The New Governess, Self Accused, The French Spy, Our Flat, A Klondike Claim, and Tracy, the Outlaw; fair attendance.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, lessee; W. G. Martin, manager): From Rest to West 3 cancelled. When Johnny Comes Marching Home 10; excellent performance to S. R. O. Kelcey and Shannon in Sherlock Holmes 12. The Ivy Leaf 13. The Show Girl 20. Faust 22. The Span of Life 23. The Scout's Revenge Dec. 2. Arizona 3. Queen of the Highway 4. A Modern Magdalen 11. The Wizard of Oz 17. Holden Comedy co. 18-20.——VICTORIA THEATRE: Carter's Stock co. 17-22.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, lessees; A. K. Loudon, manager): A Fight for Millions 5; fair performance to pleased audience. The Sign of the Cross 6, 7; fine performance to large and appreciative audiences. Faust 8; fair business; performance not up to the standard. Kelcey and Shannon in Sherlock Holmes 12; delightful performance to packed house. The Span of Life 13. The Show Girl 22. Scout's Revenge 23.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Small, lessee; P. Gorman, manager): Whitney Opera co. in When Johnny Comes Marching Home 11, 12; large audiences; performance excellent. Herbert Kelcey and Effie Shannon in Sherlock Holmes 14, 15. The Show Girl 17-19.——GRAND OPERA HOUSE (J. D. Sparrow, lessee; R. J. Brownlatch, local representative): The Ivy Leaf 12-15. Searchlights of a Great City 17-19.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): McCutcheon and Ellis Stock co. will open 17 for sixteen weeks in The Girl I Left Behind Me, Rostor; Edward M. Ellis, Meta Brittain, Juliette Atkinson, Lottie Dyer, Ida Thomas, Robert E. Homans, Girard Cameron, William Burt, Harry G. Thomas, Frank Wallace, Robert Simpson, and Sarah McCutcheon.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, manager): Sergeant James 5 to fair house. Royal Marine Band of Italy 13. Alan Taber's Faust 19. Guy Brothers' Minstrels 21.——NEW DUNCOMBE OPERA HOUSE (George Stacey, manager): Benefit performance for Mrs. Barclay 7 to S. R. O. Rowland and Young's Bijou Comedy co. 14-15.

VANCOUVER, B. C.—OPERA HOUSE (E. E. Ricketts, manager): Hunting for Hawkins 4; poor co.; fair house. A Poor Relation 5; bad co.; poor house. Haverly's Minstrels 7. Leon Herrmann 10. Shore Acres 13.——THEATRE ROYAL

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George Spaulding, Thirty-seventh St. and Broadway.
Howley, Haviland and Dresser, 1269 Broadway.
Joseph W. Stern and Co., 34 East Twenty-first Street.
Leo Feist, 20 West Twenty-eighth Street.
M. Witmark and Sons, 8 West Twenty-sixth Street.
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Union Music Co., 241 West Forty-second Street.
Vandersloot Music Co., 41 West Twenty-eighth St.
Windsor Music Co., 41 West Twenty-eighth Street.
William H. Anstead, 81 West Twenty-eighth Street.

SONG WRITERS.

Cobb and Edwards, 48 West Twenty-eighth Street.
Jerome and Schwartz, 45 West Twenty-eighth Street.
J. Fred Helf, Thirty-seventh Street and Broadway.
Dubois and Smith, 41 West Twenty-eighth Street.
Woodward and Jerome, 1269 Broadway.

DOWN IN MUSIC ROW.

Baby Lewis is singing "Rag-Time Lil."

The Musical Ravens, playing Proctor's Fifth Avenue Theatre this week, are featuring Abe Holzmann's march, "Blaze Away."

Dan Coleman, with Ward and Vokes, writes to Leo Feist, publisher of "Home Ain't Nothing Like This," that the song is the one real hit of the act.

Ian McCusker held forth at Tony Pastor's Theatre last week, and found in Eugene Ellsworth's new ballad, "Once Upon a Time," a splendid vehicle.

Out in 'Frisco Maud Amber is adding to her reputation with the stock company playing the Weber and Fields Broadway success. Miss Amber is using the touching ballad, "There's Nobody Just Like You."

Phillips and Miner are making a big hit with "Soldiers" and "Chicken."

Last week at Moore's Theatre, Detroit, Tom Moore introduced "Terms with Me," etc., and "If You Can't Be a Bull Cow, Fall in Behind," with success, and received splendid press notices. Mr. Moore was immediately booked for a return engagement at an early date.

Louise Roberts is singing, "Stay in Your Own Back Yard."

The Paloma Quartette, who are booked solid up to May, 1904, are now featuring Ted Barron's "Frank from the Jungle," "In Sunny Africa." They are also using a medley of songs selected from the catalogue of Leo Feist, "You Can't Go Wrong" publisher, located at "Three Dozen West Twenty-eighth Street."

Ballad readers are looking forward with considerable anticipation to Horwitz and Bower's latest and greatest ballad success, "No One But You," professional copies of which will be distributed on Nov. 15, at which time a limited number will be sent to recognized artists who have made application for them.

Among the many prominent singers who are singing Brennen and Story's descriptive sentimental ballad are Josephine Mills, Robert Fern, Casper Zarnes, Royal Comedy Four, Yankee Comedy Four, Jackson Trio, Maud Williams, Ruth Wiley, Gussie Vivian, the Goldens, Charles Jacklin, and Emma Carlton, all of whom write in that "Ring Down the Curtain, I Can't Sing To-night" is the hit of their repertoires.

Carrie West is successful with "Dat's de Way to Spell 'Chicken,'" also "Trouble."

"Pretty Mollie Shannon" is a big success with Agnes Miles.

Ed Rogers' two latest efforts, "Madeline" and "The Whistling Girl," are being sung by a number of the best artists in the field of vaudeville. It is expected that the latter number will eclipse the success of his well-known hit, "Everybody has a whistle Like Me."

The Theis Sisters are singing "Pretty Molly Shannon" and receive repeated encores nightly.

Little Elsie is winning a host of friends with an imitation of Anna Held while rendering the Cole and Johnson's songs that the star of The Little Duchess has popularized. They are "The Maiden with the Dreamy Eyes" and "Mandy, Won't You Let Me Be Your Beau?"

James Towel, with the Trip to the Jungle company, has selected "In Sunny Africa," a new song by Ted Barron, as a special feature, and is assisted in the song by a full chorus.

Among the songs in the William H. Anstead catalogue that are being sung by the best singers are "My Dear Old Southern Home," "The Hymn that Touched My Heart," "You'll Get Yours," "I Want My Mamma," "Ring Down the Curtain, I Can't Sing To-night," "She's a Singer, But a Lady Just the Same," and "Every Day is Sunday Down at Coney Isle."

The Berlin Sisters, two clever girls from the Coast, appeared Sunday night at the New York Theatre concert and made a very favorable impression with Fred Helf's "I'll Be Your Rainbeau," and a ballad entitled "Just Because I Love You So."

A recent letter from the Norrises states that they are still "making good" with Shepard Edmond's "I'm Going to Live Anyhow Till I Die," taking four to five encores at every performance, and will include in their repertoire Williams and Walker's "When It's All Going Out and Nothing Comin' In."

Waldo Whipple is singing "Junk, Junk, Junk" and "I Would Like to Have a Photograph of You."

Emily Nice is using "If Time Was Money I'd Be a Millionaire." She was asked recently why she was still using the above song when there are so many new songs on the market. She replied, "There are many new songs, but none half so good."

Grand and Grant are singing "I Wants a Ping Pong Man" and "Trouble."

Joe Rosey, who acquired the sobriquet of "Ramble Rosey" during his tour of the mountain hotels last Summer, is still using Will Handy's "Oh! Didn't He Ramble," and has added Williams and Walker's "When It's All Going Out and Nothing Comin' In," Cole and Johnson Brothers' "Mandy, Won't You Let Me Be Your Beau?" and Shepard N. Edmond's "I'm Going to Live Anyhow Till I Die."

Barrington and Martell are rehearsing the new ballad success, "Just a Line from Jennie," which they intend to feature. They also have in rehearsal a new home ballad by Fred Helf, entitled "Sweet Estelle," which they will feature.

That well-known tenor, N. J. Raffael, is singing "Darling," "Sweetheart, Mine Own," "In Loveland," and "Good-night, Beloved, Good-night."

Lou Wesley closed with Lederer's Sally in Our Alley company just before their Philadelphia engagement and has returned to vaudeville. He will continue using Henry V. Blossom, Jr.'s "My Matilda."

The Boston Ladies' Symphony Orchestra are featuring "Stay in Your Own Back Yard" as a trombone solo.

Cole and Johnson have arranged to give their time for the rest of the season to the theatres on the Keith circuit. This, by the way, is an engagement covering a period of thirty odd weeks.

Merritt and Ronola have added "Madie, Come Be My Lady" to their repertoire of song successes.

The popular duetists, Misses Wilcox and Taylor, are using "Mah Starlight Sue," "Polly Pry," and "Just for To-night" in their act.

Johnny Hoey sang William H. Penn's ballad, "There's Nobody Just Like You," last week with the Corse Payton Stock company. Clara Austin, with the same company, sang "I'll Be Busy All Next Week" with much success.

Casper Zarnes is singing "Somebody's Waiting 'Neath Southern Skies" with Gorton's Minstrels nightly, and reports that it is a big success with him.

Carroll Johnson is featuring "Trouble" as one of his principal songs on the Keith circuit.

The Cecilian Four write that William H. Penn's song, "There's Nobody Just Like You," met with much public approval last week at Poli's Theatre, New Haven.

Louise Mortimer is featuring "Pretty Molly Shannon" and "Mah Starlight Sue" in vaudeville.

Josie Winters, who for several seasons was at the head of her own company touring the West, is now with Sweet Clover, which recently visited many of the cities where she played as a star a few seasons back.

Jerome Sykes, with The Billionaire, is singing "If Yankee Doodle Hadn't Come to Town," a new song by Silvio Hein.

Spenser Kelly, at Montreal, recently sang Doty and Brill's "Only a Soldier Boy," and scored heavily. Lloyd and Walton, Marshal and Loraine, Jack Raffael, Harry Wise and others are singing the same song with success.

Al. Trahern and Lee Orean Smith have just completed a high-class ballad entitled "Under Southern Skies," founded on Lottie Blair Parker's beautiful play of that title. The song is to be used as a feature, being introduced by the quartette and jubilee singers in the second act of the play.

Charles Horwitz is responsible for the monologue that the once mighty John L. Sullivan is using with success. Mr. Horwitz is writing a new act for the Russell Brothers, which they will produce shortly.

SOL BLOOM SECURES FOREIGN PUBLICATIONS.

Sol Bloom on his recent visit to England secured the sole American rights to all of Harry Dacre's songs, which are big successes on the other side, and will immediately see that they are made popular here. Mr. Bloom has also secured the sole rights for two songs by Paul Rubens, entitled "The Girl You Love" and "I Love You, Ma Cherie."

MATTERS OF FACT.

Richard Warner and Company, Limited, have removed their American offices to Room 906, St. James Building, where their representative, Al. Suthe . should be addressed. Warner and Company book acts all over the globe.

Corrected roster of the Mamie Fleming company: Mamie Fleming, William H. Barwald, Wilmott Williams, Walter S. Percival, Harry Lynton, Dick Monte, Ed Raymond, Jack Rich, Dom Rush, Thomas Snyder, Marcella Forreste, Lydia Irving, Lizzie Turner, Baby Edna, W. H. Gracey, manager; Harry Nye, business-manager; Harry Allen, advance agent. The company have been breaking repertoire records in Connecticut.

The roster of Hubert Labadie's Faust includes Hubert Labadie, Will Wikoff, F. Brewster Smith, Royle Kirk, Leo Phillip, S. Sanderson, Carter L. Edwards, L. Rolea, Phyllis Mackay, Edith Inwright, Maud Colter, and Nellie Owen.

Harry Clay Blaney wired on Nov. 2 from Kansas City: "Across the Pacific turned hundreds away at Gillis' Theatre both performances. House sold out before doors opened."

The following is the roster of the Sinclair Dramatic company: Paul Sinclair, manager; W. P. Burt, stage director; Arthur Van, L. K. Richman, D. McCallum, Guy Coulette, Joe Yost, Laura Ray, Lillian Doud, Martha Van Allen, Bertha Harlyn, with Gus Ebright in charge of the music and J. Gilbert Maxwell in advance. The company carries three vaudeville acts, including the cycle whirl.

Ed R. Byers, who has assumed the management of the Grand Opera House, Winfield, Kan., will fill all contracts made by his predecessor, T. B. Myers. Desirable attractions can secure open time in December, January, February, and March.

Owing to the closing of the Woodward Stock at Kansas City, Mo., Sedley Brown, who had been dramatic director there, is at liberty to put on productions or for stock. Mr. Brown was the director of the Woodward Stock for several seasons.

Joseph G. Chandler is the new manager at the Arcade Opera House, Kankakee, Ill., Mr. Chandler having succeeded C. H. Cobb. He will play all contracts made with the latter.

Lillian Kemble is still resting, having refused several offers for leading business in out of town stock companies. Miss Kemble will probably appear in a Broadway production.

R. S. Sanders, having severed his connection with Leyburne's Stock company, has taken the lease of the theatre at Ashland, Pa. He is booking attractions for the rest of the season.

In "By the Stage Door," just published by the Grafton Press, of New York, Ada Patterson and Victory Bateman have given an unusually interesting and real picture of the lives of theatrical folk.

Clara Mathes reports the present as the most successful season she has known. The press comments and the approbation of local managers prove that her efforts and those of her company have been appreciated.

A town that will yield $839.75 for one performance the night before election is certainly worthy of consideration by traveling attractions. 'Way Down East played to these receipts at Rochester, Minn., where J. E. Reid manages the new Metropolitan Theatre. Good open time after Jan. 1 can be had there.

Lillian Dix, a character and comedy old woman, who has done excellent work with Quincy Adams Sawyer and the Hoyt and McKee attractions is open to offers.

Conroy and Mack's Comedians' annual engagement at Alexandria, Va., was one of the most pleasant and profitable in the history of that attraction. The entire house was sold three days in advance for the opening performance, and the reserved portion of the house was bought in advance for every night of the week, recording the largest business ever done in that city. Manager Harper and the attaches tendered the company a banquet on the closing night after the performance. P. P. Craft manages the Conroy and Mack company.

MUSIC PUBLISHERS.

THREE CLEVER SINGERS SINGING THREE CLEVER SONGS.

'Way out West in Chicago this week, Gilroy, Haynor and Montgomery are singing three songs, and, by the way, three song hits.

You'll find something worthy of your attention in the above statement, if you stop to think for a minute. Not that any three singers cannot sing any three song hits, for there are lots of song hits and a great many singers, but here's the idea. All three of these three songs are published by one man, at three dozen West Twenty-eighth Street. There is no particular reason to mention his name, or anything about him, more than the fact that his judgment in picking winners in the "song line" is remarkable, as you will see when you write to him for his latest publications.

The three particular songs we started to tell about are "In the Valley of Kentucky," "There's No Place Like Home," and "Has Your Mother Any More Like You?"

You will see from the titles that they are all different in style and sentiment. For instance, "In the Valley of Kentucky" is a beautiful ballad written by the late Tony Stanford, telling a pretty story, that will impress you, and is just the kind of song you would like to sing, and a song that any audience will appreciate.

"There's No Place Like Home" is another splendid song, on the sentimental order, the kind you would like the folks at home to hear—father, mother, and all.

"Has Your Mother Any More Like You?" won't start the tear drops, nor will it cause you to long to be "In the Valley of Kentucky" or think about "There's No Place Like Home," because it's a jolly jingling, catchy affair, on the order of the great Florodora Sextette song, only critics say it's better. As a prominent singer recently remarked, "It's an 'Encore Getter,' a 'Salary Raiser,' and a big winner." It's no use to say who wrote the above songs any more than it is necessary to mention the name of the man who publishes them. It is safe to say that it will be a pretty good idea to send to three dozen West Twenty-eighth Street, New York, and you'll receive the proper information along with the songs.

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NOBODY'S LOOKING BUT THE OWL AND THE MOON.
MY CASTLE ON THE NILE. WHEN THE MINSTRELS CAME TO TOWN.
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O'Hara John, Phillip A. Ott, J. E. Owens, Billie Owens.

Palmer, Leslie, J. R. Pitman, Jr., Frank Powell, Clarence Powell, Chas. Patton, Allan W. Purcell, Chas. Plunkett, Lew Parker, F. H. Perse, Leroy Pelletier, Albert W. Potter, Bertram Pritkhard, James Power, Francis Powers, Robt. Stuart Pigott, Herbert F. Pollard.

Quarles, Hugh C.

Ramsey, C. H., Frank Rowan, Chas. F. Riggs, Jack Rosen, Wm. Rudolph, Will A. Rath, McKee Rankin, W. J. Rossin, Geo. W. Rogers, Edwin M. Royle, Cyril Raymond, Alfred Rowan, Jo E. Richards, Geo. Reeding, Harry Race, Ed Riley, Geo. Rinnold, R. B. Richards, Harry Robinson, Roland S. Rex, Clarence Robinson, Mel Read, Walter E. Ryden, Bands Reno.

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Wilson, R. J., Billy Wallace, H. Williams, L. R. Weld, F. L. Welch, Frank M. Wagner, Chas. E. Warner, Chas. D. Waldron, Lesger Walton, Clarence West, Hank Whitesidy, J. C. Walton, H. Widlright, Geo. R. Webster.

Young, F. A., Wm. Yale, Jacob Turman.

Ziegler, Louis.

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CORRESPONDENCE.

(Received too late for classification.)

CALIFORNIA.

WOODLAND.—OPERA HOUSE (R. C. Webber, manager): Fiddle-Dee-Dee 3; packed house. The Liberty Belles 11.

GEORGIA.

BAINBRIDGE.—OPERA HOUSE (J. P. Brown, manager): Dark.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Alice of Old Vincennes 5; large and enthusiastic audience. James and Wards co. in The Tempest 6; S. R. O. well pleased. When We Were Twenty-one 7; capacity satisfied. Lewis Morrison in Faust 8; fair business; performance good. A Desperate Chance 9; large and well pleased audience. A Gambler's Daughter 10; good house; performance hardly pleased. Lover's Lane 11 pleased rackwary house. Ulis Ackerstrom 14-16. Keene's Road 16. A Hoosier Girl 18. Walker Whiteside 19. The Night Before Christmas 21. Old Jed Prouty 22. The Lighthouse Robbery 23.——ARION HALL (F. Wiedlocher, manager): Van Dyke and Eaton co. 6-8; large attendance.

INDIANA.

GREENSBURG.—THE HAZELRIG (A. Goyert, manager): Manko, magician, 13; performance poor; very small audience.

INDIAN TERRITORY.

CADDO.—OPERA HOUSE (Smith and Bean, managers): Richards and Pringle's Minstrels 18. Two Married Women Dec. 5. The Diamond King 10. Carey's Troubles 11. Uncle Josh Spruceby Feb. 20. A Chicago Tramp 25.

IOWA.

DECORAH.—GRAND OPERA HOUSE (Weber and Bear, managers): Paid ahead Wilson 4; very good performance; fair house; receipts, $125. Foxy Quiller Opera co. 19. The Power Behind the Throne 25.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (George A. Mills, manager): In Louisiana Oct. 30; poor co. and house. Human Hearts 4; record breaker; house; satisfaction. Queen of the Highway 5; good performance; large house. The Prisoner of Zenda 11. The County Fair 24. 'Way Down East 27.

MISSISSIPPI.

CANTON.—OPERA HOUSE (Herron, manager): The Three Musketeers Oct. 30; large and appreciative house. Whose Baby Are You 31; fair business. De Rosch's Band 6; large and appreciative audience.

GREENVILLE.—GRAND OPERA HOUSE (H. R. March, manager): Much Ado About Nothing 5; well received. Janice Meredith 8 pleased large audience. A Tyranny of Tears 10 pleased. Strathmore 12. Elsie De Wolfe 14.

NEW JERSEY.

CAMDEN.—THEATRE (M. W. Taylor, manager): Hopkins' Trans-Oceanic Stars 10-12; fair business. Bolivar's Busy Day 13-15; capacity. The Darkest Hour 17-19. A King of Detectives 20-22. A Montana Outlaw 24-26. Tracy the Outlaw 27-29. Maloney's Wedding Day Dec. 1-3. Martin's Ten Nights in a Barroom 4-6.

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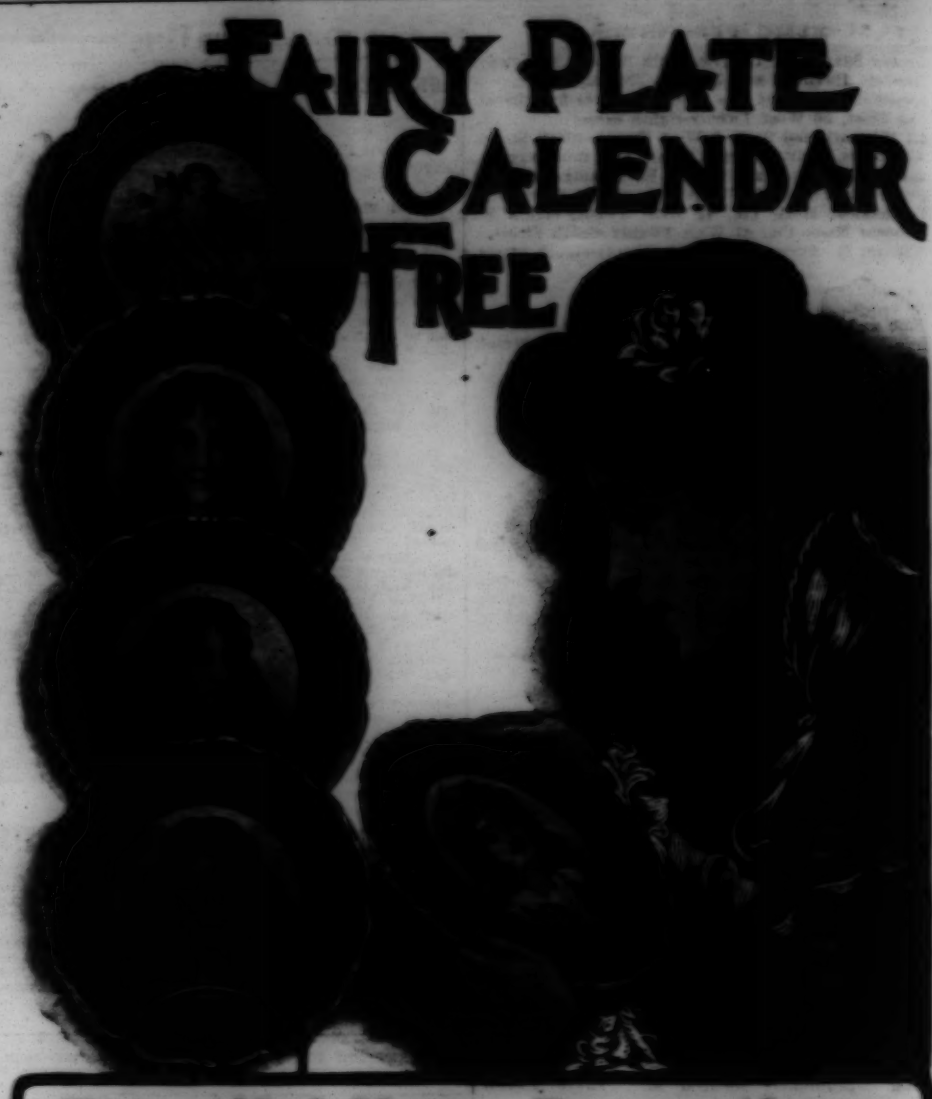

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